

# The Musical World.

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## DRURY LANE THEATRE.

AUGUSTUS HARRIS, LESSEE AND MANAGER,

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MORNING PERFORMANCE of "CARMEN" (by general request). This Day (SATURDAY), April 25, at Two o'clock. Mdme Marie Rose and Mr B. Davies.—DRURY LANE.

### "NADESHDA."

THIS (SATURDAY) Evening, April 25, "NADESHDA."

Mdme Alwina Valleria and Mr Barton McGuckin. MONDAY, April 27, "TROVATORE;" Mdme Marie Rose and Mr Joseph Maas. TUESDAY, April 28, "NADESHDA;" Mdme Alwina Valleria and Mr Barton McGuckin. WEDNESDAY, April 29, "BOHEMIAN GIRL;" Mdme Georgina Burns and Mr Joseph Maas. THURSDAY, April 30, "CARMEN;" Mdme Marie Rose and Mr B. Davies. FRIDAY, May 1, "NADESHDA;" Mdme Alwina Valleria and Mr Barton McGuckin. SATURDAY, May 2 (only time this season), "ESMERALDA;" Mdme Georgina Burns and Mr Barton McGuckin. Conductors—Mr ALBERTO RANDEGGER and Mr E. GOOSSENS.

"NADESHDA" will be performed for the Third Time This Day (SATURDAY), at Eight o'clock. Mdme Alwina Valleria and Mr Barton McGuckin. *Mise-en-scène* by Augustus Harris.

"THE performance was excellent throughout. . . The opera was received with enthusiasm."—*Times*. "Nadeshda was produced amid hearty, even enthusiastic signs of approval, while Royalty led the applause of an audience scarcely less critical than numerous."—*The Daily Telegraph*. "Nadeshda is both a popular and artistic success."—*Standard*. "Nadeshda was enthusiastically received throughout. . . The opera has been splendidly placed on the stage."—*Daily News*. "The music is beautiful—full of melody from beginning to end. . . Distinguished by a depth of thought and earnestness of purpose. . . The success of Nadeshda was artistically complete and decisive."—*Morning Post*. "Success more decided has never characterised the first performance of any new lyric work in this country."—*Chronicle*. "The success of Nadeshda was pronounced."—*Advertiser*. "Nadeshda was triumphantly launched on what can scarcely fail to prove a long career of success."—*Globe*. "Destined to prove one of the corner-stones of English grand opera."—*Sportsman*. "No finer operatic work has emanated from an English composer."—*Echo*.—DRURY LANE.

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He gave love's roses—though she gave rue.  
But the woman tired when his songs grew old,  
And she knew each thought that his heart could hold;  
Then she curled her lip, and her love turned cold.  
Then another came, with no lover's fire,  
And no glad song that could love inspire,  
But worldly gifts to her heart's desire.  
Still the poet sang—though she would not care;  
He could love but once—though she made life bare;  
For his soul was a song like a bird's in the air.  
The worldly gifts faded, and left her life drear;  
Then she prayed that the song once again she might hear;  
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## THE PLAYERS IN WYCH STREET.

(Continued from page 240.)

*Handsome is that Handsome does*, a comedy-drama from the prolific pen of Mr Tom Taylor—which had been already "aired" at the Prince's Theatre, Manchester—was transferred to the Olympic early in September, and re-introduced Compton to the boards on which, in by-gone years, he had been so distinguished a favourite. David Fisher, Charles Warner, Belmore, and Miss Charlotte Saunders were also in this piece, which, notwithstanding much merit, failed to draw for any length of time. The scene, being laid in the Lake Country, afforded ample scope for the talents of those admirable artists, Mr Hawes Craven and Mr John O'Connor, of which they freely availed themselves. In November Mr Halliday again had recourse to Dickens, and dramatized *The Old Curiosity Shop*, under the title of *Nell*, for Miss Florence Terry and Mr George Belmore. Another fairy play, *Perfect Love*, or *Oberon's Triumph*, by Mr R. Reece, was produced in February, 1871, with Mrs Liston as "Oberon," Miss Reinhardt as "Reizia," Miss Saunders, "Fatima," and Charles Warner, "Sir Huon." Mr Johnson's scenery, in particular a fairy glade, and a storm at sea, was greatly admired, and the whole had a merit and charm scarcely inferior to the author's *Undine*. At the end of April *Daisy Farm*, an excellent domestic drama by H. J. Byron, in which the writer himself played, supported by Belmore, Warner, Miss Hughes, and Mrs Liston, was most favourably received. Mr Byron was also responsible, in the course of the summer, for a broad burlesque on the once popular ballet of *Giselle*. The subject, however, was felt to be far too ideal to admit of such treatment, and *Giselle* was not—nor did it deserve to be—a success. In October Mr Wilkie Collins produced a drama taken from his well-known novel, *The Woman in White*, in which Miss Ada Dyas doubled the parts of "Laura Fairlie" and "Anne Catherick." Mrs Charles Viner was "Marion Halcombe," Miss Daly, the "Countess Fosco," Mr Billington, "Sir Percival Glyde," Mr Wybert Reeve, "Walter Hartwright," F. Robson, jr., "Professor Pesca," and George Vining, "Count Fosco." The attraction of this play carried the theatre through the remainder of the year, and it eventually ran up to the end of February, 1872, when Mr Liston brought his interesting and meritorious—although much too brief—managerial career to a conclusion.

Middle Beatrice and her company—which included Horace Wigan—played for some weeks during the summer, in a version of Sardou's *Nos Intimes*, entitled *Our Friends*. The theatre then remained closed for several months, but was re-opened, toward Christmas by Miss Ada Cavendish, with a new and very striking drama in four acts, *Without Love*, the joint production of Edmund Yates and A. Dubourg. Miss Cavendish played magnificently as the heroine Valentine, and was ably supported by Miss Kate Rivers, Mr William Rignold, and Mr C. H. Peveril. On Saturday, the 25th of December, a whimsical extravaganza by Alfred Thompson, *How I found Crusoe*, being "a flight of imagination through two scenes, from Geneva to Crusopolis," was added to the bill. The two pieces made up a good holiday programme, but *Without Love*—an interesting and powerful play, which never really gained the attention that it deserved—was withdrawn at the beginning of February, 1873, to make room for a new melodrama, *Maggie Dorme*, which, though very well rendered by Miss Cavendish, Messrs W. Rignold, Herbert Crellin, W. H. Stephens and others, merely obtained a *succès d'estime*. This was replaced at the end of the same month by an adaptation of *Pia di Tolomei*, already rendered illustrious on the Italian stage by the genius of Adelaide Ristori. Dr Westland Marston was the author of the English version, *Put to the Test*. The manageress proved herself equal to the occasion in the leading part, reaching indeed, at times, the highest point of tragic power. This was especially the case in the final scene. Here she was superb. In May, *The New Magdalen*, by Wilkie Collins, was produced, in which the "Mercy Merrick" of Miss Ada Cavendish, and the "Julian Gray" of Mr Archer, stood out as creations never to be forgotten. *The New Magdalen* had an enormous success, and ran to the end of September, when Miss Cavendish handed over the management to Mr Henry Neville.

Mr Neville commenced his labours, after a very brief interval, with a new comedy by Mr H. J. Byron, *Sour Grapes*, the idea of which

was taken from Tennyson's *Lord of Burleigh*. The lessee, Volaire, W. H. Fisher, Miss Emily Fowler, Miss Edith Gray, and Mrs Stephens played in *Sour Grapes*, which had a friendly, if not a great, reception. Mr Anson also made his first bow to a London audience in this piece. It was followed by an old Princess's vaudeville, *A Game of Romps*, which had the interest of introducing Miss Marion Terry to the metropolitan stage. Mr Byron's comedy gave place on Monday the 1st of December to "an imitation" of Beaumarchais' *Le Mariage de Figaro*, by Mr J. Mortimer, with the title of *The School for Intrigue*. The cast was as follows:

Count Almaviva .....	Mr Neville.
Figaro .....	Mr Righton.
Bartolo .....	Mr Volaire.
Basilio .....	Mr Cannings.
Cherubino .....	Mr W. H. Fisher.
Susanna .....	Miss Fowler.
Countess Almaviva .....	Miss Edith Gray.
Marcellina .....	Mrs Stephens.

This fine play, admirably mounted with scenery painted by Julian Hicks, and music selected from Mozart's opera, drew the town in great numbers, and immeasurably advanced the prestige of the theatre. At the end of January, 1874, an old Olympic success, *All that Glitters is not Gold*, was very carefully revived as a first piece, with Neville as "Stephen Plum," Volaire, "Jasper Plum;" W. H. Fisher, "Frederick Plum;" W. H. Vernon, "Sir Arthur Lassell;" Miss Fowler, "Martha Gibbs;" Miss Marion Terry, "Lady Valeria;" and Mrs Stephens, "Lady Leatherbridge." In the middle of February, Shakspeare's *Much Ado about Nothing* was represented, with Neville as "Benedick," Miss Fowler, "Beatrice;" Miss Marion Terry, "Hero;" Righton, "Dogberry;" Anson, "Verges;" and the other parts efficiently filled. Mr Julian Hicks was employed on the scenario of this revival, which was the more praiseworthy in its completeness as the run was intentionally brief.

*Clancarty*, a new historical drama by Tom Taylor, was produced on Monday the 9th of March. The story of this drama, which undoubtedly ranks amongst its author's best, was placed in the time of William of Orange, and the leading female characters, "Lady Clancarty" and "Lady Betty Noel," were most effectively contrasted in the able hands of Miss Ada Cavendish and Miss Emily Fowler. *Clancarty* ran with a success which was indeed thoroughly merited, up to Saturday the 12th of September, and was replaced on the subsequent Monday by *The Two Orphans*. This was a version, by John Oxenford, of a very popular Porte St Martin piece, in which the sisters "Louise"—a blind girl—and "Henriette" were represented by Miss Fowler and Miss Ernestine, whilst a clever actress of old women, Mrs Huntley, made her debut in London as the infamous hag, "La Frochard." Mrs Charles Viner—now Mrs Arthur Stirling—Sugden, Anson, Volaire, William Rignold, and Neville, also played in *The Two Orphans*, which gained a vogue and popularity little inferior to that achieved by *The Ticket-of-Leave Man*. It was not removed from the bills until Monday the 24th of May, 1875, when *The Spendthrift*, a new comedy by James Albery, was brought forward, with Neville, Anson, Forbes-Robertson, and Miss Fowler in the principal parts. Mr Albery's comedy was by no means without merit, but had no permanent attraction, and was followed at the end of June by a revival of the perennial *Ticket-of-Leave Man*, which ran with undiminished freshness to the middle of November, when *Plot and Passion* took its place, to introduce Miss Carlotta Leclercq to a Wych Street audience as "Marie de Fontanges." Soon afterwards Mr W. G. Wills' *Buckingham*—evidently intended as a sequel to the same author's *King Charles the First*—was brought out with Mr Creswick as "Oliver Cromwell," Neville of course playing "Buckingham." Early in January, 1876, Mr J. Hatton dramatised his novel, *Clytie*, for the Olympic, when Miss Henrietta Hodson sustained the leading character with no ordinary ability, and was most efficiently supported by Macklin, Volaire, Anson, and Miss Louisa Howard. After a run of some weeks *Clytie* was succeeded by *The Gascon*, a romantic historical drama by Mr W. Musker. The heroine of this piece, the unhappy "Mary Stuart," was dressed and looked much better than she was acted by the beautiful Mrs Rousby. Neville was to be seen at his best in the part of "Artaban." Mrs Rousby appeared to much greater advantage, later on in the season, as "Mariana,"

\* Son of the famous Robson, to whom, both in person and voice, he bore a strong resemblance.



in *The Wife of Mantua*, to the "Julian St Pierre"—splendidly acted—of Neville. Mr Farjeon's domestic drama, *Home, Sweet Home*, was the last novelty of this long drawn out season, which was brought to a close early in the month of July.

(To be continued.)

## DRURY LANE THEATRE.

NADESHDA.

(From the "Daily Telegraph.")

Mr Julian Sturgis is the author of the book of this opera. He may be congratulated on several points in connection with it; first of all, on presenting a story of Russian rural life, strongly tinged with local colour, and based upon a state of society now, in large measure, changed, yet still remembered. Here Mr Sturgis took up new ground. Little is known in England about that vast, inarticulate mass, the Russian peasantry, and it may be said that little is cared, since no popular literature has surrounded them with an atmosphere of romance and poetry. The prevalent notion conjures up a host of dull bores, more or less muddled by bad spirits. Mr Sturgis excited no little curiosity in taking the Russia of serfdom for his drama. The question was "What will he do with it?" and it may be that a tone of doubt gave sinister significance to the cry. *Nadeshda* affords a conclusive answer, into which uncertainty enters not at all. The story is clear, direct, and of progressive interest, the incidents are powerful, the characters are definite in outline, and all are so far Russian that the choice of locality cannot be impugned as arbitrary. Mr Sturgis chiefly proves his skill, perhaps, through the varied characters and their grouping. We will point this out with some minuteness. In the heroine *Nadeshda* is presented as one of those ideal beings who belong to no country, but many operas. She is the Russian embodiment of that tenderness and purity, that innate refinement and capability of self-sacrifice which we know in all manner of national dresses. Innocent as Amina, and dreamy as Senta, the serf girl works her way through a plot of passion and of crime with the nimbus of saintliness gleaming around her head. Of such are the angels. This is Mr Sturgis's central figure, and among the male characters we find its complement in Prince Voldemar, who, coming into possession of his broad lands, enters also into the love of his serf, and is faithful and true, to the end of her liberty and exaltation by his side. Voldemar, let us admit, is not an exceedingly dramatic person. He does nothing very striking, except repress family pride in himself and defy it in his mother—achievements which some may think quite enough for the space of an opera. Otherwise Voldemar appears as an exemplary young man, whose solid armour against temptation entitles him to a place in Religious Tract Society literature. Opposed to the angelic *Nadeshda* and the virtuous Voldemar, what have we? First, the Prince's younger brother, Ivan, who cherishes a guilty passion for *Nadeshda*, and objects to the Russian law of primogeniture, root and branch. "The world was made for elder brothers! A rare good thing for them!" Thus he exclaims, with intelligible bitterness, and, as he cannot change the order of nature and steal a birthright, he does his best to filch a bride. Mr Sturgis, acting his rôle of poetic Providence, awards him condign punishment for this; calling into being, as executioner, a serf named Ostap. This man also loves *Nadeshda*, and being very early in the story assured that he has no chance, covers his face with gloom and carries a long knife. The knife is of consequence. It stops the career of Ivan as he is about to abduct *Nadeshda*, and finally reaches its owner's heart. There is another character, namely, the Princess, mother of Voldemar and Ivan. She appears as the incarnation of family pride, when Ivan deems it needful to thwart his brother's love. The Princess might easily be misunderstood. To save the honour of her house this lady arrives from Court armed with a blank decree of banishment, and prepared to fill in the name of her son or anybody else. But her capacity for injustice and cruelty simply results from a defective education in liberal and philosophical principles. *Au fond*, she is a good mother, and when sufficiently humbled, blesses the son she came to curse, while taking his bride to her heart. Behind all these personages stand a crowd of serfs, much given to singing their lord's praises, and generally having "a good time." Mr Sturgis very nearly made them the Russian equivalents of those wonderful peasants in *La Sonnambula*, who, wearing Sunday clothes and having nothing particular to do, are always round the corner prepared to mind anyone's business but their own. Happily, the librettist saved himself by showing us his serfs in the act of leaving their forest labours, and singing "All day our backs are bent toward the ground." They are not simply an operatic chorus, after all. We have said enough to indicate the varied life-likeness of the characters and the human interest of the story. Another matter can be more quickly dismissed. The poem

is not a finished literary production, and needs to seek what shelter from criticism it can find behind the plea of musical exigencies. At the same time it abounds in poetic feeling, and often is rich in poetic expression. The phraseology, even of the lyrics, seems in places affected or strained; yet, on the whole, Mr Sturgis has done well, not only by comparison with the general run of such efforts, but also in an absolute sense.

When David was going forth against Goliath of Gath, some said: "Put a suit of armour on the lad, or one touch of the giant's spear will be his bane." David tried the harness and took it off, remarking, "It doth hinder me." He preferred fighting in his shepherd's dress. So Mr Goring Thomas declines the paraphernalia of the modern opera composer. Perhaps he has no objection on principle to the *leit motif* and its kindred devices. The entire apparatus "doth hinder," and he prefers the liberty which allows him to deal with each incident or situation as it arises. The right of choice is certainly his; none the less because he so uses it as to place himself on the side of masters who lived before latter-day devices set in and are exceedingly likely to survive their going out. Musically, therefore, *Nadeshda* is an opera constructed, in a very important sense, on the old lines. So with regard to the respective positions of voices and instruments. Mr Thomas refuses to put the statue in the orchestra and the pedestal on the stage. He employs the orchestra freely, and invests it with plenty of interest, while never forgetting that voices have the superior claims due to higher powers. His singers are not asked merely to interject declamatory sentences, nor are his instruments allowed to gather all the musical attraction to themselves. Again, this composer believes in definite, rhythmic, and balanced melody—the orderly utterance, that is, of a musical idea. The long, unpunctuated speeches of Flora, in *Little Dorrit*, have here no counterpart; nor does Mr Thomas disdain the frequent "full close" which some of our teachers tell us is a sign of weakness. Otherwise he is a modern of the moderns. Like Job's war-horse, "he saith among the trumpets Ha, ha!" in the sense of loving noise and the excitement of "alarums and excursions" among distant as well as related keys. All this, however, is an exercise of reasonable liberty, not a demonstration of unbridled licence. To the merit of the foregoing positive and negative qualities must be added others. Mr Thomas is now showing strength of characterization. The persons of the play differ musically not less than dramatically, each having a distinctive utterance suited to what he is and what he does. This faculty appears also in the choruses, which convey with much forceful truth the passion or feeling of the moment. That the composer of *Esmeralda* is again happy in his love music need scarcely be said. The amatory songs and duets of *Nadeshda* are rich in sentiment while never sensual, and fervid in expression without voluptuousness. Regarding the music attendant upon the more dramatic incidents of the story, we can only say that, while a stronger grasp and an access of commanding power would improve it, the composer shows an advance upon previous effort. Let it not be forgotten that we are noticing the work of a man who has written but two operas. What are the defects of the *Nadeshda* music? First, monotony, due to lack of varied scoring. The composer resorts so much to a few combinations of instruments that he runs a serious risk of pronounced mannerisms, the more objectionable because of their cloying nature. Tremulant chords, violins in octaves high up in their register, sweeping harp passages, and constant play of the wood wind can produce beautiful effects undoubtedly, but Mr Thomas gives us somewhat too much of them, and we long for a few simple harmonies from the brass as a relief. That he errs with M. Gounod and other masters of the French school is true, but hardly a justification. Again, some parts of the opera convey an uneasy sense of indefinite rhythm. This is so notably in *Nadeshda*'s first air, and may arise from Mr Thomas frequent use of compound triple times, and the freedom with which he avails himself of their flexibility. Much care is necessary in such a case to avoid vagueness of rhythm—far more, anyhow, than when dealing with simpler forms. So far nothing has been said about the melody in *Nadeshda*, and the matter comes up legitimately here. As was to be expected, characteristic tune abounds, and, whether of true Russian flavour or not, helps to make the work attractive. Here, indeed, lies the composer's thematic strength, which he does well liberally to show. Elsewhere, an objection comes in akin to that made under the head of orchestration. The melodies are more pretty and sentimental—effeminate, in fact, than beautiful and strong. Amateurs will appreciate the distinction, but, after all, the criticism is somewhat *pro forma*. To end these general remarks, let us say that we see in *Nadeshda* a great advance upon *Esmeralda*—more power of conception and utterance without loss of charm; sustained interest owing nothing to mere device, and a long step towards the perception of dramatic truth, without which an operatic composer is poor indeed.

Upon the musical details of the work much might be written. We must, however, content ourselves with indicating a few of the more important numbers. In Act I. prominent features are a song from Ostap, "Go, put your hand in new-lit fire," and Nadeshda's air, "O river, dear river." The last-named is difficult out of proportion to its effect, but contains beautiful passages. Act II. will take precedence everywhere in popular favour for its general brightness. It contains a good air for Voldemar, "Now comes the hour," while the music to an exceedingly pretty ballet could not well be surpassed for grace and propriety. Following this comes Nadeshda's air, "As when the snowdrift in the dell"—a gem of its kind—and a sardonic drinking song for Ivan, "Our sires were stout and brave," leading to an excellent climax. Act III. is less pleasing for more reasons than the fact that it is less bright. Here, however, occurs the inevitable love duet, the music of which has been already sufficiently characterized. The closing act has, perhaps, fewer salient features than its forerunners, but the interest of it, on the other hand, is well sustained at a satisfactory level, and carries the opera to its end without any strong sense of a falling off. The pieces we have named above will do much to carry *Nadeshda* triumphantly through the country. They are, indeed, very good.

The performance on Thursday night, April 16, reflected great credit upon Mr Randegger, the musical director, and Mr Augustus Harris, who was responsible for the *mise-en-scène*. Not often does a first representation run so smoothly in all its parts—a fact the more worthy of notice and praise because, we are sorry to say, it is decidedly "un-English." In this case due preparation had been made, on and off the stage. Let us add here, that Mr Harris again presented a series of realistic pictures, animating his crowds with genuine life and making even the children become a part of the drama. Both orchestra and chorus did their work well, if not faultlessly, Mr Randegger having excellent reason to be content with them, as, on equally good grounds, the audience were satisfied with him. Mr Rosa "cast" the opera wisely. He found, for example, the ideal of Nadeshda in Mdme Valleria, who, though much incommoded by the result of an accident on the previous day, surpassed all her former efforts in a character full of sympathetic qualities. This the artist who made Bizet's *Micaëla* live before us was expected to do. Somewhat nervous at first, Mdme Valleria soon warmed to her task, and succeeded in embodying the heroine with all her sweetness and tender grace. A more consistent creation the English stage has rarely witnessed. There were touches in it of high art—quiet and undemonstrative, but subtle and eloquent of great gifts. Mdme Valleria, therefore, had only to sing as she always does in order to carry the house with her, and achieve a distinguished success. Her Nadeshda will unquestionably be a popular feature of the season. Miss Josephine Yorke was admirable as the imperious Princess, singing and acting with spirit and purpose. In the part of Voldemar Mr Barton McGuckin did what was possible dramatically, but made his chief effort as a vocalist. In his hands the love music was safe, being delivered with taste and feeling quite adequate to full expression. Mr Leslie Crotty had a good part in Ivan, and made the most of it, without exaggeration at any point. This admirable artist could not have been better suited than in the drinking song, which he gave with fine appreciation of its sardonic meaning. A word for Mr Burgon as Ostap, and we have said enough for proof that Mr Thomas's welcome and valuable addition to English opera was presented under fitting conditions. After the curtain fell author, composer, Mr Rosa, Mr Harris, and the principal artists were called and complimented. But where was Mr Randegger, whose share of the general congratulation should have been a large one?

J. B.

Without laying claim to length of days enjoyed by those operatic heroines, the *Bohemian Girl* and *Maritana*, the *Lily of Killarney* (Sir Julius Benedict) can fairly boast of being at present in the very meridian of a day of popularity. This may be gathered by the crowded state of Drury Lane Theatre last Saturday night, and the enthusiastic reception accorded to the opera. The audience, following with unabated interest the fortunes of the Colleen Bawn, from the moment of her discovery in the lone cottage by the lake to the final triumph of her devoted love, gave vent at every opportunity to approval and delight by loud applause—applause not confined to pit and gallery, but shared in by occupants of seats of higher price. Even under adverse conditions the character of the heroine would command attention, but when that part is impersonated by a vocalist so able and qualified as Mdme Georgina Burns a sympathy of an ardent kind is evoked. Those who recognized the promise held out by this singer when appearing some few seasons back under Mr Carl Rosa's auspices are now pleased to find the hopes she then kindled are well-nigh fulfilled. With development of voice has come the skill to use it, whilst training and practice have brought self-possession

on the boards, if not absolute mastery over every requirement of the stage. Her singing in the "Cruiskeen Lawn" was marked by exhilarating force, and in the exquisite melody, "I'm alone," in the second act, by moving pathos. Mr Ben Davies made another step in public favour by attractive vocalization in the part of Hardress Cregan—the distracted and unfaithful lover. The song of the penitent youth, "Eily Mavourneen," rendered as it was by Mr Davies in pathetic tones and with pleading accents, called forth demonstrations of approbation. The impulsive but faithful servant was enacted by Mr Leslie Crotty in a manner so artistical as to secure condonation for evil deeds wrought under a mistaken sense of duty. The composer has conspired to bring this about by allotting to the part music of a tender kind—witness the air, "The Colleen Bawn," in the second act, sung, by the way, so admirably on Saturday night by Mr Crotty. A more taking part by far with the audience is that of Myles-na-Coppaleen, who, by saving the heroine from a cruel death, does the work of the good fairy of the piece. Mr Charles Lyall holds a kind of prescriptive right to impersonate this enviable character, and as long as he exhibits the same inimitable drollery shown on Saturday no new comer will stand any chance of displacing him in public regard. Miss Josephine Yorke (Mrs Cregan), Miss Kate Bensburg (Ann Chute), Mr Burgon (Father Tom), and Mr Allen (Corrigan), helped to make the representation complete. A word of thanks should be proffered to Mr Augustus Harris for the admirable *mise-en-scène*, the smuggler's cave being very finely illustrated. Neither should the success of the ballet in the Irish jig be unrecorded, for the dance was one of the successes of the night. Mr Goossens conducted.—L. T.

# THE LLEWELYN THOMAS PRIZE MEDAL IN THE ROYAL ACADEMY OF MUSIC.

A strong wish has been expressed to perpetuate the name of Dr Llewelyn Thomas, in connection with his signal services to vocalists, to whom he was always ready to render his valuable medical advice. For eight years he filled the office of hon. physician to the Royal Academy of Music, and he presented annually a gold medal for declamatory English singing, which was open for competition by female pupils of that institution. It is therefore deemed that an appropriate tribute to his memory would be to continue the yearly gift of "The Llewelyn Thomas Medal." A committee has been formed to carry this design into effect, and contributions are invited, which will be received by Signor Villa, 3, Weatherby Terrace, South Kensington (who originated the proposal), or by John Gill, Esq., Royal Academy of Music, Tenterden Street, Hanover Square.

COMMITTEE OF THE LLEWELYN THOMAS MEMORIAL.—F. R. Cox, Esq.; A. D. Duvivier, Esq.; John Gill, Esq.; Sir G. A. Macfarren; Walter Macfarren, Esq.; G. Villa, Esq.

## Subscriptions already received or promised:—

Adlington, W. B., Esq. ...	£1 1 0	Low, W. F., Esq. ...	£1 1 0
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G. VILLA, Hon. Sec.

PECK TESTIMONIAL FUND.—At the final meeting of the committee held on Thursday last, April 23, it was announced that the sum of £290 had been subscribed for the benefit of the veteran.

ROYAL ACADEMY OF MUSIC.—The competition for the Lady Goldsmid Scholarship took place on Monday. It was awarded to Ethel M. Boyce. The examiners were Messrs H. R. Eyers, Eaton Fanning, Walter Fitton, F. B. Jewson, S. Kemp, G. Schloesser, Harold Thomas, Westlake, and Sir G. A. Macfarren (chairman)



## THE GREAT HANDEL FESTIVAL.

All elements of the extensive permanent musical organization that gives us every three years the national celebration of Handel's genius at the Crystal Palace are now fairly astir, in preparation for the great Festival of June next, that is to mark the Bi-Centenary of that master whose works are more intimately part of the religious as well as the musical life of the English people than are any others. For this reason the Festival that would fall due next year is to be held in 1885, and the promise that, musically at least, it will surpass all its predecessors is abundant. The most famous and accomplished solo singers have been engaged; but the quality and organization of the stupendous band and chorus—of 4,000 performers—is receiving very anxious attention. Never before has the work of testing each voice that is admitted to take part in the performance, and the elimination of weak and decayed voices, been so closely practised. At the last Festival, it will be remembered, the fatal illness of Sir Michael Costa to the last moment made it doubtful who was to take his place, and Mr Manns had to accept the *bâton* on the very morning of the Rehearsal day. How Mr Manns, in very short time, grasped with authority the delighted allegiance of the army of representative instrumentalists, and then the loyal musical obedience of the chorus, will be long remembered. But to these great advantages he is able to add this time the all-important gain of preparing the army of executants and singers, whose united efforts are to present the art result. This duty Mr Manns is discharging with splendid energy and scrupulous artistic care. There are to be double the number of rehearsals of the metropolitan voices—the great body styled the "London Contingent." Energetic efforts are being made to promote the necessary cohesion of the parts of the great choir, hitherto more or less separated until they met on Rehearsal day in the Great Orchestra. The contingents of voices from the provinces will include, as on all former occasions, the Cathedral Choirs and the great county societies. It is hoped that provincial centres may be formed, where the district voices may be brought together in large subsidiary divisions for perfect rehearsal under Mr Manns himself, so that all the benefit may accrue, when a few great bodies of performers shall meet on the Great Orchestra to rehearse together, rather than multitudinous smaller choral bodies, or isolated component voices. The constitution of the whole chorus, in regard to its musical quality, is now nearly completed, and the great rehearsals will soon begin. The Londoners are to meet in Exeter Hall as heretofore. The local centres have yet to be fixed. Already the regular *habitués* of the Handel Festivals, who attend every day, have commenced securing the best seats, that are always first allotted to them, and their numbers furnish every indication that interest in the great celebration is unabated—indeed, is as keen this year as the best wisher can desire, on account of this being a special celebration. Applications come from the most distant places, from America, from Italy, Sweden, all parts of Germany, and—whatever may be the present turmoil of affairs political—from Russia.—Communicated.

## WESTERN COUNTIES MUSICAL ASSOCIATION.

(From "The Exeter and Plymouth Gazette.")

The eighth annual Festival of the Western Counties Musical Association, to which, in honour of the bicentenary of the great composer, a special Handelian character was given, took place on Thursday, April 16. There was an excellent attendance in the morning, and the performances gave abundant satisfaction throughout. The advantage of branch concerts was amply demonstrated. The Taunton, Tiverton, Wellington, and Cullompton contingents (the latter a new and promising branch), had already had local performances of one or more of the Festival works, and these district essays are bearing good fruit. No doubt the talented and industrious conductor (Mr D. J. Wood), who on Thursday strove so hard and so well to give the patrons of the Society further evidences of its admirable utility, would have preferred a better united rehearsal than is physically possible; but musicians, like less-favoured personages, have to square themselves to the unavoidable exigencies of the position in which they find themselves. An idea of the musical army of the Western Counties' Society, as represented at its latest Festival, may be gathered from the following figures:—The chorus (of 299 voices) comprised 110 sopranos, 75 altos, 48 tenors, and 66 basses, from the following places: Budleigh Salterton (15), Cullompton (40), Exeter (111), Exmouth (19), Silvertown (19), North Devon district (13), Taunton and Porlock (15), Teignmouth (19), Tiverton (23), Wellington (17), and Honiton (17). The band (under the able leadership of Mr M. G. Rice) consisted of 61 players:—11 first violins, 14 seconds, 7 violas, 7 violoncellos, 4 contra-bassi, 1 piccolo, 2 flutes, 2 oboes, 2 clarionets, 2 bassoons, 2 horns, 3 trumpets, 3 trombones, 1 timpani, and 1 organist (Mr E. M. Vinnicombe), or 26 professionals and 35 amateurs. Tiverton,

Exeter, and West Somerset were represented in large numbers, but as Torquay is giving *Elijah* and Newton Abbot *Israel in Egypt* this season, the Torquay instrumentalists were unable to practice the Western Counties' Festival works. The West Somerset contingent increases, and it is hoped next year to divide it into new orchestral centres at Chard, Wellington, &c. *Alexander's Feast* and the Fourth Organ Concerto constituted the morning's programme, and it was evident to those accustomed to attend these concerts, before the former had been far proceeded with, that the chorus has acquired increased steadiness and discrimination during the past year. The sympathetic treatment of the overture was supplemented by some really effective interpretations of the great master's matchless music. The solos, it was generally felt, were far from outside the range of criticism. Miss K. Fusselle's higher notes were not impressive, although in other respects her tasteful style and nice enunciation charmed her listeners very much, and they were by no means reluctant in evincing their sense of pleasure. Miss Mary Bliss is a mezzo-soprano of fair compass, whose rendering of the recitative, "He chose a mournful muse," made a pleasing impression, and both the ladies were heard with felicitous effect in the popular duet, "Let's imitate her notes." Mr Bernard Lane's cultured and winning tenor is invariably welcome. He gave evidence of thorough artistic skill in "With ravish'd ears," and in the delightful air, "Softly sweet, in Lydian measure," evoked golden opinions in all parts of the house. Mr W. H. Brereton rendered his passages with good effect, the "Revenge, Timotheus" being a faithful interpretation, not marred by any tendency to shouting. Of the choruses, "Bacchus, ever fair and young," "The many rend the skies," and that following the air, "Thais led the way," were genuine successes. Seldom has the now familiar Victoria Hall organ been heard with so much pleasure as during Mr Vinnicombe's performance of the Fourth Concerto. To say that it was masterly, evincing the most refined discernment, together with a judicious management of technicalities and an instinctive appreciation of the theme that was absolutely poetic, is not to use extravagant phraseology. *Psyche* (Gade) and Mendelssohn's *First Walpurgis Night* were the evening pieces. And here, it may be said, that it was most regrettable to find so limited an audience as that present. The efforts of the Association deserve to be better rewarded, if only regarded as musical purveyors and without taking local claims into account. The lovely allegorical music of *Psyche* really tested the performers, particularly the orchestra. There was none of the immortal and well-accustomed melodiousness of the *Feast* about it, such as enables listeners to invest every movement with a traditional beauty. It had to stand upon its merits exclusively, and in its peculiar plaintive and sublime transitions considerably tried the executants of every degree, and, not a little, a tolerable section of the assembly also. However, the cantata was commendably treated; and if the Disraelian axiom that "adventures are to the adventurous" holds good in common life, so, too, in music it may be affirmed that "effects" are the infallible concomitants of ambition. Miss Fusselle and Mr Oswald had a great deal of work, and very bravely they accomplished it. The exacting scenes between *Psyche* and *Eros* were vividly portrayed, their sombre and tender variations alternating like dim religious lights with pastoral sunshine, the picturesque and elaborate instrumentation accompanying with utmost fidelity. Most exquisitely were Zephyr and Genii introduced in "The birds, in playful throng," Misses Bliss and Butterworth and Mr Bernard Lane blending in agreeable melody. Miss Butterworth, as *Proserpine*, in the passages with *Psyche*, "Who art thou, child of man?" was heard with considerable effect, and when the chorus got their opportunity, as in "Thou art mighty, O *Eros*," and in the triumphant "We greet thee well," the results were spirited and harmonious. Goethe's magic-working muse found melodic expression in the execution of the "Night." Mr Oswald's well-trained baritone voice again gave a large measure of satisfaction, "The man who flies," the Druid priest's solo in *The First Walpurgis Night*, making him a pronounced favourite. Mr Lane's efforts were praiseworthy, notably in "Now May again," and Miss Butterworth imparted dramatic force to "Know ye not, a deed so daring." Quite a fervour seized the audience at the brilliant rendering of "Come with torches brightly flashing"—indeed, the chorus of guards and people would have alone compensated the indefatigable conductor for the great pains he takes.

The clever "Analytical and Historical" remarks circulated as adjuncts to the programmes were highly appreciated, and of great value to the audience in following the performance of the works given on the interesting occasion under notice. They were written by Mr J. T. Dudeney, conductor of the Taunton Branch of the Association, and do him infinite credit.]

The Correspondence of Richard Wagner, from 1830 to 1883, edited by Emerich Kastner, will shortly be published in Vienna.

## FOREIGN BUDGET.

(From Correspondents.)

STUTTGART.—The grand Musical Festival here, under the direction of Max Seifriz, *Hofkapellmeister*, and Dr Faisst, is fixed for the 16th, 17th, and 18th June, after the season at the Theatre Royal has been brought to a close with two performances of Gluck's *Orpheus*, one on the 12th, and one on the 14th. This will be the first time for thirty years that a work by Gluck has been given at the Theatre Royal. Mme Rose Papier, of the Imperial Operahouse, Vienna, will be included in the cast, and will also sing in *Samson* at the Festival, as will likewise Mdle Elizabeth Leisinger, of the Royal Operahouse, Berlin.—A new tenor, named Horn, till very recently a member of the chorus at the Imperial Operahouse, Vienna, will appear next season at the Theatre Royal. Herr von Werther, Intendant of the Theatre, during a visit to the Austrian capital, was struck by Horn's fine voice, and engaged him for three years.

NEW YORK.—It is stated that a wealthy and patriotic American lady has taken the Academy of Music with the intention of giving a series of fifty performances of operas written by native composers, and sung by native artists.

BRUSSELS.—By a Royal Decree the French pitch of 870 vibrations for the *la* is officially adopted in Belgium for all musical schools, all musical societies subsidised by Government, and all military bands.—On the King's saints'-day, a *Te Deum*, by F. Riga, was performed in the Cathedral of Sainte-Gudule.

MUNICH.—Victor Gluth's opera, *Der Trentajäger*, met with only moderate success on its first production at the Theatre Royal. The subject of the libretto is the same as that of Albert Thierfelder's dramatic cantata, *Zlatorog*.

STOCKHOLM.—Ludwig Neruda, who died here (as already announced in *The Musical World*) on the 28th March, was only 54. He was the husband of Mme Norman-Neruda. He studied in Leipzig, where men like Hauptmann, Moscheles, Gade, and Schumann exerted great and varied influence over him. On his return to this capital in 1858, he was appointed director of the Royal Conservatory of Music and conductor at the Theatre Royal, a post he held for eighteen years. His principal works were an oratorio, *The Kings in Egypt*, a Symphony, and various pieces of Chamber Music.

BERLIN.—Mme Minnie Hauk commenced her engagement at the Royal Operahouse in a most brilliant manner on the 18th inst. The house was crowded in every part, among those present being the Emperor Wilhelm. The popular *prima donna* met with a most flattering reception, was heartily applauded throughout the evening, and more than once called on.—The programme of the fourth of the Philharmonic Society's Concerts (Series A), under the direction of Joseph Joachim, contained a novelty in the shape of something by an English musician: the Overture to Villiers Stanford's *Canterbury Pilgrims*. The work produced a favourable impression and was well received. The other instrumental works were Mendelssohn's "*Meeresstille und glückliche Fahrt* Overture," and Beethoven's second Symphony in D major. Mme Norman-Neruda was prevented by the recent death of her husband, Ludwig Norman, at Stockholm, from appearing as announced. Her place was taken by a pupil of Joachim's, Mdle Marie Soldat, who was much applauded for the way in which she rendered her share in Johannes Brahms' Violin Concerto and the Andante from the Ninth Concerto by Spohr.

—The programme of the last Court Concert was thus constituted: Air from Handel's *Xerxes*, with *obligato* violin, Mdme Artôt-Padilla and Herr Struss; Songs by Luzzi and Filippi, Herr Mancio; Variations and Waltz, Rameau, Mdme Essipoff; Duet from *La Favorita*, Mdme Artôt-Padilla and Herr Betz; Songs by Denza and Ch. Gounod, Herr Mancio; Pianoforte Pieces by Schumann and Chopin, Mdme Essipoff; Songs by Yriadier and Paladilhe, Mdme Artôt-Padilla.

COPENHAGEN.—*Mignon* has been given at the Royal Theatre, with Mdle Julie Schow Rosing as Philine. It is not the only time she has undertaken Mdme Lütken's part in this opera, but as it was the first time she had appeared after her long absence, during which she has been studying music on the Continent, we take the opportunity of congratulating her on the very satisfactory results she has attained. Her diligence and perseverance in studying the art of singing and in perfecting her voice cannot be too much praised. We were pleased to find that Mdle Schow was much applauded and her performance highly appreciated by the audience.

A REMEDY FOR ENCORES.—According to the *Riforma*, an Italian manager has had the following notice posted up in the entrance to his theatre: "Those persons who desire to encore portions of the opera or ballet are requested to inscribe their names at the box-office, and, after the performance, the manager will be happy to carry out their wish on their paying again the price of admission."

## HACKNEY CHORAL ASSOCIATION.

The introduction of three new works, composed by Englishmen expressly for a particular concert, is an event that any society might be proud of, and a performance entirely devoted to the works of living English composers cannot be too highly commended. The programme presented by the Hackney Choral Association on Monday the 20th inst. contained much which even determined disbelievers in English musical advancement would hardly depreciate, and this most energetic of our lesser musical societies in thus seeking to vindicate the worth of British art, is setting a wholesome example that larger bodies might well follow.

Besides the trio of novelties mentioned, a conspicuous place was occupied in the scheme by Mr F. H. Cowen's sacred cantata, *St Ursula*, a work written for the Norwich Festival of 1881. Having made its mark at first with more emphasis than many less fortunate productions, and having gained and retained attention through an epoch usually disastrous to new efforts, the work may now be said to be firmly established. The chief strength of the cantata seems to lie in the contrasts gained by quick and rapid transitions from one scene to another, an illustrative instance occurring immediately after Ursula's plea of exemption from marriage with Conan, a prince of Brittany, by reason of a message brought by an angel, who bade her undertake a pilgrimage to a distant land. Up to this point the music is quiet and even religious, but the departure of Ursula by sea gives opportunity for a chorus of sailors, who sing with a considerable amount of jollity peculiar to maritime ditties. Another striking effect is gained by a chorus of Huns. In fact the success of the entire work is undoubtedly owing to choral numbers, which excite and maintain an interest in the subject from its commencement to its close. Not that soloists are forgotten, the usual quartet being represented by Ursula, the heroine; her companion, Ineth; Conan, Prince of Brittany; and Dionotus, King of Cornwall. The music allotted to the several characters was well sustained by Miss Annie Marriott, Miss Hope Glenn, Mr J. W. Turner, and Mr Musgrove Tufnail; band and chorus likewise acquitted themselves admirably, and at the close of the work the composer, who was present, in response to enthusiastic calls, bowed his thanks from the platform.

The novelty occasioning chief interest consisted of a choral ode with baritone solo, entitled *Freedom*, written expressly for the concert by the Rev. T. P. Forayth, with music by Mr Ebenezer Prout, the energetic conductor of the association, who must be congratulated in having produced a work so well suited to the resources of the society. A second contribution from Mr Prout in the shape of a "*Largo Espressivo*" for clarinet and orchestra, written for, and played by, Mr L. W. Beddome, was also highly appreciated. The third item making its first appearance was a song for soprano with orchestral accompaniment, set to Tennyson's well-known "*Sweet and low*" by Mr J. E. West, and expressively sung by Miss Annie Marriott. A concert of music by living Englishmen without the name of Mr A. C. Mackenzie in the programme would hardly be complete, hence we find that gentleman represented by an orchestral ballad entitled "*La belle dame sans merci*," illustrating Keats' poem on that subject. The work was, undoubtedly, the gem of the evening, and after an excellent rendering the audience were not slow to express their appreciation by calling the composer to the platform to receive applause honourably won. Selections, including a song from Goring Thomas's opera, *Esmeralda*, and a chorus by C. Harford Lloyd, brought the concert to a satisfactory close. Mr Ebenezer Prout conducted throughout with rare judgment.

H. G.

An "American Concert" is being organized by leading Americans in London, to be held in St James's Hall on June 9, under the especial patronage of their Royal Highnesses the Prince and Princess of Wales, who have signified their intention of honouring it with their presence. The artists will be American. The proceeds are to be given to the Princess of Wales' branch of the Relief Fund for the Soldiers in the Soudan.

M. VERBECK, whose dexterity in sleight of hand has mystified the numerous visitors to his "Seances" at the Princes' Hall, Piccadilly, has introduced some further proofs of his skill. Three clever card-tricks display his wonderful swiftness of manipulation, and defy the keenest scrutiny of the spectator. At the word of command any card in the pack changes to another, or becomes a photograph, or repairs itself after being torn into fragments, while M. Verbeck, with bared wrists, holds up the mutable pasteboard between thumb and finger. The clever illusions of the flying watches and the envelope-enfolded wedding-ring are repeated with additional perplexing complications, and the more familiar feat of producing globes of goldfish from under a small handkerchief is accomplished with singular rapidity and neatness.



## MARRIAGE.

On April the 16th, at the Parish Church, Willesden, FREDERICK ARTHUR CANTON, of Baker Street, Portman Square, to ALICE, daughter of C. L. ROBERTS, of Hillside, Cricklewood, N.W.

## DEATH.

On April the 16th, at the residence of his brother, 32, Lawford Road, ARTHUR HOWELL, Professor of the Double Bass, aged 48.

On April 23, WILLIAM HENRY HOLMES, late Professor at the Royal Academy of Music, at an advanced age.

**TO ADVERTISERS.**—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements not later than Thursday. Payment on delivery.*

## The Musical World.

LONDON, SATURDAY, APRIL 25, 1885.

### LUISA COGNETTI AT BRUSSELS.\*

A fair young pianist, a virtuosa in all the force of the word, was heard on Saturday, for the first time here, at a private party, where she played before an audience composed of artists and lovers of art. There is no dearth of pianists in the world, but an Italian pianist of the fair sex is something new. The country beyond the Alps has hitherto restricted itself to sending us lady singers. Mlle Luisa Cognetti is a Neapolitan, quite young, but already famous in her own country, and in the way of becoming so throughout Europe, and eventually, of course, in America, which comes last, because it is less on great talent than on great reputations that America lavishes its applause and dollars. According to report, it was when attending a concert given by Rubinstein in the town of her birth that Mlle Cognetti's vocation was decidedly and seriously revealed; she was then merely an amateur pianist, cited in Neapolitan society as a juvenile prodigy; she made a mental promise to work till she became a genuine artist, and she has kept her word. Liszt was her second godfather in art; he heard her at Rome, and gave her advice by which she has well profited. She had been applauded in the great cities of Italy, when she conceived the legitimate ambition of gaining other suffrages in addition to those which might be thought dictated by patriotic good-will.

She set out to make the tour of Europe. Paris was her first halting-place; after giving, two years ago, several concerts, at which she achieved brilliant success, she became the fashionable virtuosa of all the drawing-rooms. London next accorded her a most flattering reception, and Vienna, the city of pianists, warmly applauded her in its turn. At Pesth, she was presented by Liszt himself to the public, who heartily welcomed her. As she pursued her journey, her talent grew with her reputation, and it is in full possession of remarkable virtuosity that she is about to play in Brussels at a concert fixed for the 22nd inst.

The programme at the private gathering on Saturday was made up of pieces few in number but selected with very pardonable coquetry so as to exhibit, to its full extent, the fair and gifted artist's talent. They included Beethoven's *Egmont* Overture; Schubert's "Attente" and "Erlkönig," transcribed by Liszt; two pieces by Schumann, "Warum" and "Traumeswirren"; a "Nocturne" by Chopin; and a "Study" by Rubinstein, compositions in which difficulties of sentiment and style alternate with mechanical impossibilities triumphantly resolved. Mlle Cognetti's talent is a combination of two elements, the one as necessary as the other for constituting transcendent virtuosity: temperament and hard work. The young Neapolitan pianist is evidently endowed with a rich organization, but her marvellous mechanism can have been acquired by persevering application alone. Her meridional nature imparts a peculiar flavour to her execution. She possesses an energy, an ardent impetuosity, rarely found in the blonde lady pianists of the Teutonic race, but this does not prevent the existence in her varied play, at one and the same time nervous and supple, of graduated touches of elegant grace and extreme delicacy. Some agreeable surprises are reserved for those attending Mlle Cognetti's approaching concert who do not think they are destined to receive fresh impressions from the piano.

X. X.

\* From the *Indépendance Belge*, March 17.

### JAMES WILLIAM DAVISON.

#### From "The Grm."

The world of criticism has lost one of its brightest adornments in the person of Mr James William Davison, who, after a prolonged illness, passed away on the 24th ult., at the age of seventy-one. It is not saying too much to state that during his professional career the influence of Mr Davison was more powerful than that of any individual musical critic, before or since; he stood well-nigh alone, the centre of a small but brilliant band of writers, none of whom ever dreamed of contesting his supremacy. It speaks largely for his greatness of heart that the almost despotic sway which, in his zenith, he exercised, neither warped his judgment nor left him in his old age a man whose authority none dare dispute. A smaller nature would not have brooked the loss of the sovereignty it once enjoyed; but James Davison rose superior to selfish considerations. To his friends he was the truest of the true—a champion ever ready to cast his gage before those who threw aspersions upon those he loved, but he was never self-assertive, even though he knew that he could exact homage right readily from all who were privileged to join in his society. Never, perhaps, had a man so peculiar a gift of making friends of all whom he met. The genial, cheery, humorous manner—the courteous ways and happy knack of interesting and amusing all with whom he came in contact—rendered Mr Davison popular wherever he went. At the hotels where he was wont to stay during the celebration of the various provincial musical festivals, there was not an individual belonging to the establishment, from the proprietor down to the "boots," who would not have suffered the keenest discomfort in order to do him a service. It was, however, the select few who were admitted to his intimate confidence who could best appreciate the qualities and prodigious abilities of the leading critic. As for music, Mr James Davison had every fact, date, and anecdote at his tongue's point. His memory was really marvellous. He knew, apparently, every composition that had ever been written, and could state the date of its production, the circumstances under which it came before the world, the names of the executant and publisher—all with unfailing accuracy. His brain was an extraordinary storehouse of facts, and incidents, and he never forgot what he had heard or witnessed. I have frequently heard him speak of his rambles in the vicinity of Marlow with Joachim, where either one tried to puzzle the other by tapping out the rhythm of various works on the crown of his hat. It was a case of Greek meeting Greek, but Davison was never to be caught napping. As another instance of his singular power of memory, he offered one night, when a discussion had waxed warm over certain features in the overture to *Le Nozze di Figaro*, to write out the entire score, and actually commenced the task, and proceeded with it quite far enough to justify the correctness of the arguments he had used in the controversy.

It is a singular thing that James Davison should have drifted into literature, when all the circumstances of his early life tended in the direction of his embracing music as a profession. He was born in London on October 5th, 1813, his mother being the distinguished *comédienne*, known in the theatrical world under the maiden name of Maria Duncan, which she continued to use in public long after her marriage to Mr Davison. James Davison's early studies were pursued in the school of University College, but his love for music led to his being placed under Mr W. H. Holmes for the study of the pianoforte. For some years, also, he worked at composition with Mr (now Sir George) Macfarren, producing overtures, &c., that were played at the concerts of the Society of British Musicians. He also wrote sonatas and fugitive pieces for the pianoforte, and set to music a good many poems by Shelley and Keats in a manner which revealed a distinct gift for lyric composition. But the temptations of journalism were irresistible—Davison could not choose but write. At the death of the elder Macfarren, in 1843, *The Musical World*—which he continued to edit up to the hour of his death—passed into Mr Davison's hands. It was about this period that my father entered upon a collaboration



with Mr Davison, which lasted up to the lamented death of the former in 1868, when Mr Joseph Bennett took up the sub-editorial pen. It would be impossible to enumerate the many journals and periodicals to which James Davison contributed, but with his appointment as critic of *The Times* in 1846 his diminishing association with music as a practical profession may be said to have ceased altogether. Indeed, save that he trained Arabella Goddard—whom he subsequently married—as a pianist, and helped materially to develop her great natural talent, his connection with music, otherwise than at a distance, ceased. His literary style was admirable. Well read, a thorough linguist, and possessed of an inherent sense of euphony which compelled him to balance his sentences and round his periods in a graceful manner, there was no writer on the press during his time whose method was more polished, brilliant, or solid. To the merits of others he was by no means blind, and he was always ready to testify to the sound discernment and literary capacity of his friend and colleague on *The Musical World*, Desmond Ryan. Of recent years Mr Davison's health failed him; and though his connection with *The Times* was never severed, his contributions became fewer and fewer until they ceased altogether. First at Malvern, and latterly at Margate, he attempted to recruit his energies—writing for *The Graphic* up to the beginning of 1884, and continuing to superintend the conduct of *The Musical World*, besides writing the analytical programmes for the Popular Concerts—which were originally founded at his instigation. It was my happy fortune to see my dear old friend at Margate during the first week of the present year: then he appeared as jovial and hearty as at any time during the past ten years, and it seemed as though there were many years of work still within him. It is a happy picture to look back upon, for, as usual, all around him had become his personal friends. The hopes of a full recovery from the complication of ailments under which he was suffering proved, alas! delusive, and James Davison was gathered to his fathers on the 24th of March, attended in his last moments by his devoted brother William, and his two sons, Henry and Charles Davison.

The great critic now rests his long rest in Brompton Cemetery, where many of the *élite* of the musical and journalistic professions attended at the obsequies on the 28th ult. A great void is left in the realm of music now that James William Davison has left us; he was a man who left his stamp upon the epoch in which he lived—a big personality in a petty world. No one can think of him with greater affection, or deplore his loss with sincerer grief, than the writer of these lines.

DESMOND L. RYAN.

MDME MINNIE HAUKE is at present singing at the Royal Operahouse, Berlin, with the accustomed successes attending her wherever she appears. Her husband, the Chevalier de Hesse-Wartegg, was the guest of King Leopold of Belgium last week. He had the honour of being presented to the Austrian Crown Princess by her father, the King himself.

DEATH OF MR ARTHUR HOWELL.—The death is announced of Mr Arthur Howell, the well-known double-bass player and vocalist. He was eldest son of the late Mr James Howell, who for many years held the position of principal contra-bass at the opera. Mr Arthur Howell was born in 1836, and in 1874 he married the popular *prima donna*, Mdme Rose Hersee. Mr Howell was for some time stage manager to the Carl Rosa Opera Company, but resigned that post to accompany his wife on an Australian tour. On his return from the antipodes Mr Arthur Howell resumed his orchestral duties, which were interrupted only by his last illness.—*D. N.*

PROFESSOR W. E. B. KENDALL'S concert-lecture on "The Voice" was given on April 13 at Peckham, and April 20 at Shepherd's Bush, before audiences whose attention the lecturer retained throughout the evening. Deep breathing was advocated for all voice-users. The various movements of the larynx, glottis, &c., were lucidly explained by the aid of large diagrams and the auto-laryngoscope. Mdme Kendall's fine soprano voice was shown to advantage in "Nobil Signor" (*Les Huguenots*), "Little Love" (*Pinsuti*), and in the duet from *Il Trovatore* with Mr Kendall, the two voices blending well. Mr McKay sang "Saved by a child" with genuine expression, and Mr Clifford recited "Rubinstein's Piano." Herr Carl Hahn (of Leipzig) "improvised" on the pianoforte, and on the American "bell concert" organ.

## CONCERTS.

CRYSTAL PALACE—BERLIOZ'S "TE DEUM."—The most important promise in the prospectus of the Crystal Palace Concerts was fulfilled last Saturday (April 18th), when Berlioz's *Te Deum* was performed for the first time in England. A numerous audience attended, but, considering the lovely weather, a larger number of amateurs might have been expected to run down to Sydenham for so interesting an event. Berlioz is said to have designed his *Te Deum* to form part of a gigantic work in glorification of the first Napoleon; but the original idea was never carried out, and the *Te Deum* was first performed, under the composer's own direction, at the Church of St Eustache, Paris (in celebration of the opening of the Palais de l'Industrie), on April 30th, 1855. It was dedicated to his Royal Highness the late Prince Consort. The entire work was never given again until November, 1883, when it was performed at Bordeaux, and in the following year at Weimar and Vienna. Laid out on a vast scale—for three choirs, orchestra, and organ—the score was intended by Berlioz to be executed by nearly a thousand performers. He also desired, when the *Te Deum* was given in a church, that the chorus and orchestra should be placed at one end of the building and the organ at the other. On Saturday these directions could naturally not be obeyed, while the forces employed were equally, of course, on a very modified scale. Nevertheless, Mr Manns enlarged his band considerably, and filled up the remainder of the orchestra with as many choristers and boys as there was room for. Under these conditions, thanks to an excellent performance, it was possible to form an adequate conception of a most remarkable, original, and stupendous work. Portions, such as the double chorus, "Dignare, Domine," and the tenor solo, with chorus, "Te ergo," struck me as rather dull; but the tremendous effects, the gigantic masses of sound, and the extraordinary contrast presented in other sections, above all in the sublime "Judex crederis"—were simply overwhelming in their grandeur. And if the effect here was so fine, how much more impressive must it be inside the walls of such a noble, sacred building as St Eustache! This, however, can only be imagined. Suffice it that Berlioz's *Te Deum*, as given on Saturday, was listened to with mingled admiration and awe. We owe much to Mr Manns, and by affording this opportunity of hearing a unique example of a strange and marvellous genius, he has added largely to the debt. The *Te Deum* was preceded by Mendelssohn's overture to *A Midsummer Night's Dream*, the Prelude to *Parsifal*, and the tenor romance from *Euryanthe* (sung by Mr Harper Kearston)—*Sunday Times* (H. K.)

MISS CLARA MYERS gave a concert at the Lyric Club Rooms, New Bond Street, on Saturday evening, April 18th, which was very largely and fashionably attended. The programme, both as to quantity and quality, was of a high order, and the artists, many of whom have attained to eminence in the concert room, reaped fresh laurels on the occasion. *Love's Conquest*, the new vocal work by Mr Gustav Ernest occupied the first part of the entertainment. The artists were Mdme Marie de Lido (soprano), Miss Clara Myers (contralto), Mr John Probert (tenor), and Mr Frank Walker (bass). Mdme de Lido, on whom the larger portion of the work fell, has a voice of wide compass and power, with an added charm of sweetness, which never fails to evoke the sympathy of her audience. In her solos, "The bright stars decked the brow of night," and "Come back, O dream of other years," both of which afford full opportunity for display, her vocalization was the theme of general admiration. In the concerted music she was ably supported by Miss Myers (who also contributed, later on, with much acceptance, "The Oak and the Ash," a sixteenth century ballad) and Messrs John Probert and Frank Walker, the former gentleman showing much culture in his tenor song, "To what can I compare thee, love?" The final quartet, "O wedding bells," was exquisitely rendered, its rich harmonies being well brought out, enhanced by the able accompaniment of the talented composer. Taken altogether, the impression created by a first hearing of this "Idyll" a few weeks ago was deepened, its fresh tuneful melodies affording abundant evidence that the composer knows well how to write for the voice. *Love's Conquest* will, no doubt, hereafter figure in many a concert programme. The remainder of the entertainment was miscellaneous, the following vocalists taking part: Misses Agnes Larkcom, Carlotta Elliott, Von Henning, Damian and Clara Myers, Messrs John Probert, Hirwen Jones, Bantock Pierpoint, Alfred Walker and Jones. The accompanists were Messrs Gustav Ernest, F. Sewell-Southgate, Edwin Bending, Milton Wellings, Denza and Signor Tito Mattei, the latter artist giving in his finest style two pianoforte solos of his own composition entitled "Idylle" and "Chit-chat." Space would fail to chronicle the respective efforts of these artists; suffice it to say that one and all put forth their power to please, and each attempt was crowned with well merited success. It is but simple justice, to mention that Herr Carl Henkel pleased much in his violin

solo, a Sonata by Handel, his purity of tone and style receiving marked approbation.

**WESTBOURNE PARK FREE CONCERTS.**—The vocalists at the concert on Monday last were Misses Effie Chapuy, R.A.M., Berta Colnaghi, Madeline Kelley, Minnie Rolfe, and Mdme Kate Shelley, Mr Charles A. White, R.A.M., and Mr Henry Prenton. Mr Lovett King, a favourite at these concerts, through indisposition, was unable to appear, but a capable substitute was found at the piano in Mr Sinclair Mantell, of the Kensington School of Music. In addition to these Miss Colvina Waite, R.A.M., gave two violin solos, respectively entitled "Legende" (Wieniawski) and "Old English Airs" (Vienxtemps). Although most of the lady vocalists which appeared are young in the profession, there were not wanting elements of promise in the various performances, and we would recommend diligent study under their respective masters as the one indispensable requisite for much-coveted success. Mdme Kate Shelley delighted her audience by a quaint rendering of "Rub-a-dub" (a new song on an old theme) by Vernon Ray, and Miss Effie Chapuy sang very sweetly Cowen's "It was a dream," both ladies coming in for a large share of applause. Mr Charles White sang "Peerless Perdita" (Hiller) and "Alice, where art thou?" (Ascher) with much refinement, and Mr Henry Prenton touched the risible propensities of his audience in "To-morrow will be Friday" (Molloy), subsequently giving, in splendid style, "The Toreador's Song," from *Carmen*. In the concerted pieces Miss Effie Chapuy, Messrs White and Prenton pleased very much, the humour in "Good evening" (Seymour Smith) being sharply defined, and in the result loudly applauded. Mr Sinclair Mantell, who accompanied throughout, contributed two pianoforte solos, a "Pasquinade" and "Danse Nègre," with much executive ability. The last concert for the season will be given next Monday.

MISS ELLIS CAMERON had a most successful concert at the Town Hall, Kensington, on the 16th inst., when she was assisted by the following artists:—Mdme Dukas, Miss Fitzhugh, and Miss Giovanna Ameris; Mr Herbert Reeves, Mr Romilli, Mr Traherne, and Mr Ernest Cecil; accompanists, Mdme Mina Gould and Mr Braine. The Masters Irving (sons of Mr Henry Irving) recited, also Mrs Aylmer Gowing and Mrs Crawley. Miss Ellis Cameron gave the "Charge of the Light Brigade" with great spirit. The encores of the evening were gained by Mr Herbert Reeves, Mr Traherne, and Mr Ernest Cecil, the duets of the latter gentlemen calling forth the most enthusiastic applause. The final trio, in which they were joined by Miss Giovanna Ameris, although the last item of a long programme, was also persistently re-demanded.

A "Scotch ballad concert" was given on April 20 at the Temperance Hall, Kennington, under the patronage of Lord Montague, the Ladies R. and A. Montague, and the Countess of Darnley. Owing to the length of the programme no encores could be responded to, although many of the pieces well deserved repeating, especially "For a' that" and "Auld Lang Syne," sung by Mr Ch. J. Bishenden. Another success was the singing of Mr and Mrs Bishenden in the beautiful duets, "Ye banks and braes" and "Nanny, wilt thou gang wi' me?" Mr Hall distinguished himself in "Mary of Argyll," and Miss Doman's "Caller Herrin" was also well received. "We'd better bide a wee" was capably sung by Miss Cameron. Mdme Nora, Messrs Frith and Paige were the other singers. Miss Tinstead played two pianoforte solos on "Scotch Airs" and the concert gave evident pleasure to a most enthusiastic audience.

SENIOR SARASATE gave the first of four orchestral concerts at St James's Hall last Saturday afternoon, April 18th. There was a large audience, and the Spanish *virtuoso* was enthusiastically received. He played Max Bruch's second violin concerto and other minor compositions in his well-known style. Being encores after Saint-Saëns' "Rondo Capriccioso," Senior Sarasate gave a transcription of one of Chopin's Nocturnes. The other orchestral works were Haydn's quaint and pleasing symphony, "The Bear" ("L'Ours")—one of the many by that master which, for the sake of sound and healthy music, should be heard oftener than they are—Beethoven's *Leonora* overture, and the March in *Athalie*. Mr W. G. Cousins conducted with great success.

ST JAMES'S HALL.—Although the concert given by Miss Nellie Levey in the banquetting hall of the above establishment on Wednesday evening, April 15, was of an unpretending character, it afforded, perhaps on that account, a favourable opportunity for several artists of promise to substantiate their claims to public recognition. Amongst those who took advantage of the occasion must be named the youthful violinist Mdle Cecile Eleison, who, in a performance of the "Scherzo Capriccioso" (F. David), gave indications of innate talent that led auditors to regard her as a player marked out for future honours. So many of the mechanical difficulties of the instrument are already mastered that even now, when but a

mere girl, she seldom fails to overcome the obstacles in the way of expressing the ideas of the master on whose music she is engaged. Miss Esther Barnett, who played the pianoforte accompaniments to the violin solo, did not let the opportunity pass without making known, in an unobtrusive way, the value of her art; neither did Miss Phillips allow the chance to slip by without presenting her acquirements as a pianist in a conspicuous light. In selecting the cavatina, "O! luce di quest' anima" (Donizetti), for her first piece, Miss Nellie Levey evinced a desire to be heard in music familiar and distinguished. Few melodies offer a wider scope for displaying the character of a voice than that afforded by Donizetti's song of joyous phrases. The young singer showed that whilst she is in undoubted possession of the necessary voice, the requisite nerve and skill are as yet in abeyance. Fortunately, these qualifications are, by time and study, fairly within her reach. During the evening, a recitation, "Damon and Pythias" (Schiller), was declaimed by Miss May Lillian Levey—the winner of the first prize at Mr Wilson Barrett's elocution competition. For a girl twelve years of age, it was certainly a remarkable display of precocious talent. The concert giver was likewise assisted by Miss Ellen Marchant, Miss Coyte Turner, Mr Dalgety Henderson, Mr Henry Cooper, Mr Geo. Tattersall, Mr Sackville Evans, and Mr Arthur Tattersall.—L. T.

MR AGUILAR's performance of pianoforte music and remarks on "Music Culture" took place at his residence, 17, Gloucester Crescent, Hyde Park. We subjoin the programme of Monday afternoon, April 20:

Prelude and Fugue in B minor (Mendelssohn); Aréthuse (Aguilar); Caprice in D flat (Aguilar); Two Romances, Op. 41, Nos. 2 and 3 (Thalberg); Sonata in A minor (Aguilar); Remarks, "How to Learn the Piano;" Polonaise in F sharp minor (Chopin); Op. 99, No. 6, Arabesque and Novelette in F (Schumann); Air and Bourrée, from orchestral suite (Bach-Aguilar); Le Désir, transcription, and Sérénade (Aguilar).

Mr Aguilar's friends who attended were both numerous and enthusiastic. His transcription of "Le Désir" (Beethoven), and his own "Serenade" were so much to the taste of his audience that, although the last pieces in the programme, they would willingly have heard them again. His Transcription of an Air and Bourrée from one of J. S. Bach's orchestral suites also pleased immensely.

**SOUTH LONDON CHORAL ASSOCIATION.**—At the concert given under Mr Venables' direction, on Tuesday evening, April 21st, a new cantata, *The Last Sigh of the Moor*, composed by Mr Charles Thane, was given. The poem, written by an anonymous author, is founded upon an incident said to have occurred during the evacuation of Granada by the last of the Moorish kings. It presents by no means a bad subject for musical treatment, and is fairly well written to that end. The solos in the new work were entrusted to Miss Griswold, Miss Hilda Wilson, Mr Iver McKay, and Mr Pierpoint; the chorus was that of the association, and a capital orchestra, "led" by Mr Carrodus, gave Mr Thane's music all possible advantage. The cantata was loudly applauded by a sympathetic audience, who called for the composer and cheered him heartily. A miscellaneous selection made up the second part of the programme. Some of these were very well executed, notably Eaton Fanning's dramatic scene, "Liberty," in which Miss Griswold distinguished herself, and Bishop's serenade, "Oh! by rivers." The last-named gave the choir an opportunity, enabling them to secure a deserved encore. Miss Hilda Wilson's rendering of "Lo! the King," from the *Rose of Sharon*, was another special feature.

THE Highgate Literary and Scientific Institution (President, W. P. Bodkin, Esq., J.P.) gave the last of the series, for the present season, of the "Popular Chamber Concerts," which have met with so much success, under the direction of Mr Gilbert H. Betjemann, on Thursday, April 16th. The programmes, as a rule, have always been concocted with judgment; that of the concert under notice was no exception. It included Mendelssohn's String Quartet in E flat, Spohr's "Dramatic Concerto" in A minor (capably played by Mr G. H. Betjemann), Chopin's Pianoforte Study in E flat (Op. 10), and his Polonaise in C minor—the pianist being Mr Bradley—as well as Beethoven's famous and always welcome Septet. The singer was Miss Beatrice Bishop, who gave with taste and expression, "It was a dream" (Cowen), and a "Serenade" by Wekerlin. The instrumentalists during the series were Messrs G. H. Betjemann, Lewis Hann, C. W. Doyle, Charles Ould, J. Egerton, Charles White, C. Hopkins Ould, G. R. Betjemann, and Charles S. Macpherson. That the concerts have proved successful may be taken for granted, as the stewards, through their indefatigable secretary, Mr J. H. Lloyd, append the following notice at the end of their programme book:—"The stewards have much pleasure in announcing that these concerts will be resumed in October next." We wish every success to "Highgate Popular Chamber Concerts."

MR J. M. ENNIS, a very promising young musician, gave his first concert on Monday, April the 20th, at Myddelton Hall, Islington,



attracting a numerous and appreciative audience. The chief piece in the programme was Gade's trio for violin, violoncello and piano-forte (Op. 42), capably performed by Miss Janie Hutchinson, Herr Otto Leu, and Mr Ennis; the other instrumental numbers were Vieuxtemps' Fantaisie Caprice, for violin, excellently played by Miss Hutchinson, Saint-Saëns' "Romanza" and Popper's "Elfentanz" for violoncello, given with such effect by Herr Leu that he was compelled to return to the platform, when he played a transcription of Schubert's "Ave Maria." The concert-giver, besides joining in Gade's trio, named above, contributed Chopin's Ballade in G minor, Raff's "Polka de la Reine," and Frank Austin's pretty "Tambourine Dance," in all of which he was very successful. Mme Frances Brooke sang in her most finished manner Tours' "Altar and Throne," Edith Cooke's "Loved Voices," and Henry Smart's ever popular "Lady of the Lea." Mr John Cross was warmly received in Schubert's "Serenade" and Pinsuti's "Lamps of Memory," and the two vocalists joined in Alice Mary Smith's lovely duet, "Maying." Mr Frank Austin accompanied with musicianly ability, and the concert was a thorough success.

MR LEIGHTON WAUD'S CONCERT.—The concert which took place on Saturday at the Clapham Schoolrooms, under the direction of Mr Leighton Waud, who had organized the entertainment for the benefit of a local charity, presented many features of interest. Miss Florence Waud is too well known as one of our most charming pianists to render it necessary to speak at length of her performances on this particular occasion. It will be enough to say that she played Chopin's Polonaise in A flat, and Hiller's arrangement of Mendelssohn's "Auf Flügeln," and that she was warmly and most deservedly applauded. Miss Constance Waud contributed a well-chosen violin solo—a quaint but tuneful gavotte by Rameau, which was one of the marked successes of the evening; and Miss Lilian Waud delivered a recitation. Recitations are usually the resource of those who cannot act, but Miss Lilian Waud possesses dramatic talent of an unmistakable character, and though she has hitherto been heard only on the platform, she would certainly produce an impression on the stage. Among the vocalists were Miss Suzette, who (to mention but one of her performances) sang an air of Gounod's in absolutely perfect style, and Mr Walter Clifford, who roused the enthusiasm of the audience by his highly effective delivery of Weiss's "Village Blacksmith" and Prince Poniatowski's "Yeoman's Wedding."

An interesting concert was given at Admiralty House, Sheerness, on April 21, by Mrs Corbett (wife of the Admiral), in aid of the widow of a seaman drowned lately off Sheerness. The lady herself conducted, with great ability, Haydn's "Toy Symphony" and the "Louis XIII. Gavotte." Mrs C. C. Graham (wife of the Admiral's Flag Lieutenant), sang charmingly, accompanying herself on the zither. Mr Mori contributed two solos on the violin, and Mr Goodhart, of Eton College (pupil of Mr Joseph Barnby), improvised on the piano-forte. Amongst the company present we were pleased to see Colonel Bentham and family, also many other officers, both naval and military.

#### PROVINCIAL.

BUXTON.—On Easter Monday the first "special grand concert" was given in the large concert hall at the Pavilion, under the direction of Mr Karl Meyder. The vocalists were Miss Hope Glenn and Mr Edward Grime. Considering the unpropitious state of the weather there was a good attendance, and the audience appeared heartily to enjoy the programme Mr Meyder had provided. The reception of the musical conductor was very cordial, and the members of the band received a welcome scarcely less hearty. The concert began with the overture to *Euryanthe* (Weber); Mr E. Grime followed with "Honour and Arms" (*Samson*); a duet for two cornets, entitled "Emperor," was then effectively played by Messrs F. Goddard and Rooney, who received well merited applause. Miss Hope Glenn was loudly applauded on making her appearance. She was in fine voice, and sang in a charming manner Balfe's beautiful setting of "The Green Trees whispered," and was compelled to return and bow her acknowledgments. The first part of the programme terminated with a selection by the band from Gounod's *Faust*; the overture in the second part was *Ruy Blas* (Mendelssohn), followed by the song, "The Three Fishers" (Hullah), which Miss Hope Glenn rendered with great expression and genuine feeling; on her return to the platform she received the warmest applause and sang "Caller Herrin." The national anthem was played, and the first grand concert by the "season" band was thus brought to a close, having given great satisfaction.—On Saturday evening, April 4, the Winter Band terminated its performances. Mr F. Goddard, the musical conductor, had provided an excellent programme, which was done full justice to. The vocalists were Miss Alice Newbold (soprano) and Miss M. Smith (contralto). There was a very large

attendance, the Central Hall and corridors being quite full of visitors and residents, who appeared greatly to enjoy the musical entertainment.

BELPER.—The Musical Society of this town gave a performance of Sir W. Sterndale Bennett's *May Queen* on Thursday evening, April 16, in the Public Hall. The principal singers were Mme Clara Gardiner, Mrs Welch, Mr F. Gilman, and Mr Field Baldwin. Mr T. B. Mellor (of Bakewell) conducted, Mr Albert Mellor, of Eaton College, presided at the piano-forte and Mr F. Godbehere at the harmonium. The band and chorus numbered about eighty. A miscellaneous selection of songs and a gavotte played by the band followed the cantata.

WORCESTER.—A concert in connection with the "Excelsior Brass Band," which is associated with St Andrew's parish, took place on Friday, April 10, at the Public Hall. There was a fair attendance. The band was conducted by Mr A. W. Gilmer, under whose instruction they have been for about three years past, and executed their part of the programme very creditably. The vocal selections were well received. Mr J. J. Bateman was accompanist.—To the numerous organizations which have been devised in St Paul's parish for the good of the people, another has now been added, in the form of an orchestral society, whose first public performance was given on Monday, April 13, at the Infant's School-room. The vicar, the Rev. and Hon. H. Douglas, Lady Mary Douglas, and the Rev. C. H. Townsend (who has taken a considerable share in the instruction of the members), were among those present.

AYLSHAM.—A concert was held in the Town Hall on Wednesday evening, April 15, in aid of the Aylsham National School. A considerable outlay is being incurred in extensively repairing the head master's house, and an effort is being made to meet the expenditure without calling upon the subscribers to the schools for additional contributions. At the conclusion of the entertainment a hearty vote of thanks was given to the ladies and gentlemen who had so kindly given their services, and to the Vicar for presiding, and it was remarked that while the Aylsham school is the largest voluntary school in Norfolk it is also one of the most efficient. We hear some ladies are preparing a fancy bazaar to take place later in the year.—The Aylsham Musical Society have arranged two concerts for April 28 and 29 at the Town Hall, when the members will have the assistance of Miss Kate Fusselle (Licentiate R.A.M.). Miss Clara Wollaston, Mr Holberry Hagyard, and Mr Frank May, besides some London instrumentalists. Cummings' *Fairy Ring* will form a feature of the first concert, the second will comprise ballad music. The Rev. R. E. Gaye will conduct.

CLIFTON.—Mrs Roeckel repeated her interesting recital—says the *Clifton Chronicle*—of music composed by women, at the Exhibition of Women's Industries, Queen's Villa, Clifton, on Wednesday, April 8, introducing fresh songs, the piano-forte pieces being nearly as before. "Still I wait for thee," and "Lady Alice" (Mrs Goodeve), and "O Moonlight, deep and tender" (E. Philp), were effectively sung by Miss Farler. Miss Bartlett sang "The Silver Moth" (K. L. Ward), and "A Village Story" (J. de Sivrai—Mrs Roeckel). She has a telling voice, and does great credit to her instructress, Mrs Villiers. Miss Bateman (pupil of Herr Peiniger) contributed three interesting violin pieces (by Maud V. White, C. Villebois, and Rosalind Ellicott). This young lady has a fine, broad style, and acquitted herself admirably. Space will not admit of a detailed description of all the nineteen solos played by Mrs Roeckel at her two recitals. Every style was represented. The classical and masterly Bourrée, by Agnes Zimmerman, loses nothing by comparison with similar works by the great Sebastian Bach. Her gavotte in D, and Sivrai's "Handelian Dance," are good specimens of "modern antique," both being musician-like and tuneful. The romantic school comprised works by Clara Schumann, F. Hensel, and Mme Oury, not forgetting two charming *moreaux* by Kate Loder, whose early retirement was a great loss to the musical world. Alma Sanders's "Chant du Gondolier" is truly a boatman's song. One can almost hear the plash of the oar, and the water dripping from it. "Summer Waves" (De Sivrai) is in the ever-welcome style—*arpeggi* springing from a joyous melody, whilst the elaborate harmonies must interest the cultivated musician. "A Lament for H.R.H. the late Duke of Albany" (Lillie Albrecht) is uncommon, and full of pathos. A dashing "Valse de Bravoure" (Jules Brissac) gave scope for Mrs Roeckel's brilliant execution. M. Travers's "Polonaise in G" contains effective passages with much pleasing melody. "Danse Russe" (Sivrai) and "Dorothy" (C. Zeltner) are highly characteristic. The former portrays the wayward and somewhat melancholy strain of the Northern dance tunes, whilst "Dorothy" has all the go and thoroughness of an old English dance. Mrs Roeckel's expressive and vigorous touch did ample justice to everything, and we congratulate her on being the first to give a "Piano-forte Recital of Works by Women Composers."

**BATH.**—On Wednesday evening, April 22nd, the Bath Philharmonic Society gave a concert in the Assembly Rooms, which attracted a brilliant and fashionable audience. The choir of the society having been studying John Francis Barnett's *Paradise and the Peri* during the spring, under Mr Albert Visetti, decided on giving a public performance of the cantata under the direction of the composer; and engaged Miss Gertrude Griswold and Miss Henriette Polak (sopranos), Mdmé Patey (contralto), Mr Henry Piercy (tenor), and Mr Bantock-Pierpoint (bass). An excellent band, led by Herr Van Praag, gave effective aid to the performance. Mdmé Patey's sympathetic delivery of the airs, "One hope is there" and "Sweet as she gave," charmed all hearers. The second part of the concert was miscellaneous, Mdmé Patey contributing Cowen's "Keepsake," Miss Henriette Polak the ballad "Going to Market," and the choir a chorus from Ponchielli's *La Gioconda*, with Eaton Fanning's part-song, "The Miller's Wooing."

**NOTTINGHAM.**—The first visit to Nottingham of Herr Hans Richter and his far-famed orchestra is—says *The Guardian*—an event the importance of which it would be difficult to over-estimate. As a conductor Herr Richter is acknowledged to be without a rival; and for beauty and fulness of tone, breadth, power, and all that can be required of an orchestra, there is none in the country can surpass that which is controlled by Herr Richter's *bâton*. The visit was something in the nature of an experiment, and one that was attended by considerable risk. The expenses of bringing an orchestra such as that which appeared at the Albert Hall on Monday evening, April 20th, must necessarily be very great, and though a Guarantee Committee had been formed, the amount of the guarantee was limited, and a sufficient margin left wherein loss could be sustained by those responsible for the venture. The brilliant audience which assembled to pay homage to the conductor, and which welcomed him with storms of applause, must have afforded him full assurance that he was well advised in selecting Nottingham as one of the few places to visit during his present and first tour of the provinces. It cannot be said the hall was crowded. On the contrary, it was not so full as it might and ought to have been when the delightful nature of the programme is borne in mind. It was very large, however, and also discriminating, intelligent, and enthusiastic, and the guarantors, we feel sure, will have no cause for uneasiness. The concert altogether must be pronounced the most important and most impressive that has ever been given in Nottingham. Herr Richter came as a stranger. He goes away as a friend who has, by force of genius, won his way into the affections of the music-loving public, and we feel confident in predicting that when he next visits us the capacity of the Albert Hall will be taxed to the utmost.

**BRIGHTON.**—The members of the Brighton and Hove Choral and Orchestral Society gave a concert at the Hove Town Hall on Thursday evening, April 16. Everything which entered into the entertainment was of the most gratifying character—says the *Brighton Guardian*—and the members of the society carried through their programme in a manner which won the warmest approval, and constituted another marked success. Though the elements were not on the society's side—the evening being wet and boisterous—the concert attracted a very large and thoroughly appreciative audience, and the interest evoked was well repaid by the members of the society, in the admirable programme which they interpreted, and the well-nigh perfect manner in which almost every number was given. Mr Frank J. Sawyer exercised superior control with his *bâton*, as on previous occasions. Mdmé Wilson-Osman and Mr R. E. Miles lent their assistance as vocalists, and Mdmé Rose Koenig as pianist. The first part of the concert was of a miscellaneous character, while the second part was devoted to the performance of Harford Lloyd's cantata, *Hero and Leander*. At the conclusion of the concert the conductor received a call to the platform in recognition of the important part which he had played in the evening's entertainment, which had proved so gratifying to the audience and such a grand success for the society.

Mdmé Christine Nilsson will take part at the Paris Trocadéro, on the 9th May, in a concert in aid of the Workshops for the Blind.

**STATISTICAL.**—During the month of March the operas by Wagner performed at the leading theatres in Germany were: Imperial Opera-house, Vienna, *Lohengrin*, once; Theatre Royal, Munich, *Die Walküre*, twice; Stadttheater, Hamburg, *Lohengrin* and *Der Fliegende Holländer*, each once; Grand-Ducal Theatre, Weimar, *Der Fliegende Holländer*, once; Stadttheater, Bremen, *Die Walküre*, *Lohengrin*, *Tannhäuser*, and *Die Meistersinger von Nürnberg*, each once; Ducal Theatre, Wiesbaden, *Der Fliegende Holländer*, once; Stadttheater, Cologne, *Lohengrin* and *Tannhäuser*, each once; Grand-Ducal Theatre, Schwerin, *Tannhäuser*, once. Not a very long list compared with the frequent performances of the same composer's works some little time ago.

## ENGLISH OPERA.

(To the Editor of the "Musical World.")

SIR,—I beg to mention another opera by Loder, in addition to the *Night Dancers*, named by "Amateur" on the 18th inst. The opera to which I refer is called *Francis the First*; it may not be so well known as the first-named, but I think it would be worth Mr Carl Rosa's attention. Then there is *Amilie*, or *The Love Test*, by Rooke, and numerous other operas by English composers, notably those by Barnett and Wallace. There are the following, which were very popular in their day, and might be revived with advantage at the present time, *Farinelli*, *The Mountain Sylph*, *The Flowers of the Forest*, and others, which had place in the repertory during the Pyne and Harrison management. Why these charming operas have been so long neglected it is difficult to guess; if, however, it is in consequence of any difficulties arising from copyright, it may be hoped that such an energetic manager as Mr Carl Rosa has proved himself to be will be able to overcome all obstacles in the way of the performance of those old and lasting favourites. Let us encourage young English composers by all means, but pending the production of new operas there is ample material in the works named above to supply the stage with a succession of operas, and audiences with as much variety as they can reasonably require, for a season or two at any rate.—I am, Sir, obediently yours,

A LOVER OF ENGLISH OPERA.

P.S.—I may perhaps ask, in connection with this subject, where is Mr W. Castle, the tenor *par excellence* of English opera?

## PHILHARMONIC SOCIETY.

This society gave proof on Wednesday night that its ancient and illustrious traditions are not forgotten. Years ago, the appearance of great composers at its concerts was by no means an unusual phenomenon. If they come less often now, the reason is that they are more scarce, not, as experience has just shown, because the spirit of enterprise and hospitality is dead. When the star of Antonin Dvořák rose above the horizon, in the direction of Bohemia, his association with our Philharmonic became a question of time and his own will. Would he write for the society?—that was the proper cry, not Will he be asked? He has written, and a symphony in D minor from his pen received its first performance in St James's Hall last Wednesday evening, the composer himself directing.

The work thus specially prepared and introduced is Dvořák's No. 3 (Opus 70). Of its elder fellows one at least has been played in this country, and received with the high favour due to brilliant qualities of imagination and technical skill. Upon it were based expectations of that just given to us. No process could have been more legitimate; it turns out that none could have been more safe, for the new symphony affords another illustration of the characteristics above mentioned. Dvořák once more speaks to us in the language natural to him. Some may call it a dialect rather than a classic tongue. In that case let us thank heaven for dialects, since they give us picturesque locutions and piquant inflections; such are no bad substitute for absolute originality. The great feature of the symphony is its frank assertion of origin. The scales and rhythms employed, the character of many melodies introduced, the abrupt transitions from highest passion to languid sadness make up a whole which is almost *naïve* in the simplicity of its Slavonic nature. The music could have been composed by no man outside the composer's nationality, and, within it, by no man save Antonin Dvořák. Here, then, we have the exact opposite of the frequent sort of work which amateurs dismiss with the remark, "Anybody could have written it." Another broad feature is an all-pervading strength—strength of feeling, of fancy, ideas, and expression. What do we see in this but further proof of naturalness? Much music produced by every generation of composers is pure artifice. The writers project their talent out of themselves, so to speak, and indite strains apart from the humanity of enthusiasm and emotion. These utterances may be very clever, but they can have no life. Dvořák's music is also very clever, but it is all life, welling up from the recesses of his nature, and in its force almost sweeping away the barriers within which the necessary forms of art confine it. An audience, however sympathetic, must feel this. The contagion of earnestness, of passion, cannot be resisted. It is the poet's "touch of nature." For these reasons, Dvořák's new work commanded sympathy last Wednesday night, and will exert the same power wherever and whenever it is heard. Written in the key of D minor, the symphony opens with an *allegro maestoso* of a rather sombre character, though its prevailing tone is plentifully relieved by touches of lightness and brightness, as well as modified by a second subject, which, if a little sad, must be pronounced delightful in its pensiveness. This is, perhaps, the finest movement of the four; highly elaborate as regards construction, it is exalted through-



out by a full and noble spirit. Moreover, it observes classic form, without being so far bound as to convey no sense of freedom. Profoundly romantic in character and untrammelled in expression, its model is yet that which Haydn and Mozart adopted for their more precisely regulated utterances. Genius, it seems, can still work within limits and feel no sense of limitation. The *andante sostenuto* is somewhat independent as to structure; beginning with a succession of melodies presented in simple fashion and ending with the same, while, midway, occurs an elaborate example of thematic development. Ample variety, therefore, distinguishes the movement, which is further recommended by scoring that glows with changeable colour. The main section of the *scherzo* has some rhythmic peculiarities such as Dvorák delights in, and is associated with a remarkable trio, so intricate that only on close acquaintance can its many beauties be fully appreciated. Scarcely less important than the first *allegro* is the *finale*, cast in the same form, and wrought out with abounding spirit and success. These remarks must serve for the present, since it would manifestly be absurd to enter final judgment upon music so elaborate after a first hearing. The fact, however, seems clear that we have a new symphony in D minor worth preserving and enjoying.

The performance was wonderfully good, considering that there had been no more than two rehearsals, partly devoted to correcting faulty copies. Listening to it, and weighing all the difficulties against the opportunities, it was impossible not to feel proud of our English instrumentalists. M. Dvorák conducted with the advantage not only of perfect knowledge, but of enthusiasm kindred to the work, and had his reward in the unanimous and prolonged applause of a full and critical audience.

Over the rest of the concert, admirably conducted by Sir Arthur Sullivan, we must pass briefly. Mdlle Kleeberg gave a clear and brilliant rendering of Weber's "Concertstück," the orchestra played the Overtures to Spohr's *Faust*, Beethoven's *Leonora* (No. 1), and Mozart's *Don Giovanni*; and Mr Lloyd sang the Prize Song from *Die Meistersinger*, as well as, with Miss Etherington, the duet, "How Sweet the Moonlight," from Sullivan's *Kenilworth*.

J. B.

## REVIEWS.

*Voice, Use, and Stimulants.* By Lennox Browne, F.R.C.S. (Sampson Low & Co.) Mr Lennox Browne is well known as a specialist in all questions relating to the physiology and pathology of the throat and the vocal organs, and the little book which heads this notice is a contribution to the subject which can but be of service to the professional singer, and also to others to whom the use of the voice and its maintenance in a healthy and enduring condition is a matter of vital importance. It is avowedly an extended version of a lecture delivered by Mr Browne to "The Society for the Study and Cure of Inebriety," and its main features consist in the facts obtained from nearly four hundred correspondents engaged in public singing, many of them of the highest distinction, to whom Mr Browne had applied for categorical answers to a series of direct and simple questions as to their own experience in the use or rejection of alcoholic stimulants, and also the cognate habits of smoking and snuff-taking. Nearly the whole of the gentlemen to whom Mr Browne applied for information consented to the publication of their names and their replies, and the frank readiness and more or less fulness with which they have responded to the enquiries made give the volume a peculiar and curious interest, irrespective of the physical considerations which are so seriously involved in the question at issue. Mr Browne has manipulated the myriad of personal rules and experiences placed at his command with precision and discernment, and he shows with irresistible force that short of absolute abstinence there is no real safety except in habitual sobriety and moderation. The moral of the story could hardly be otherwise, but it becomes the more emphatic and authoritative when it is supported under the hand and seal as it were of those in conspicuous professional positions, who have found in wisely regulated temperance both comfort and security.

*The Child's Voice.* By Emil Behnke and Lennox Browne, F.R.C.S. (Sampson Low & Co.) Similar in form to the foregoing, this companion work deals with the treatment of the child's voice and its true development, and, as in the former case, a correspondence was opened with various professors who unreservedly placed their opinions and methods of discipline at the disposal of the joint authors. The preliminary pages of the book are devoted to the physical differences of the voices of the two sexes and under what circumstances and at what periods instruction in singing should commence. The questions put to the numerous teachers and public artists who permitted themselves to be so consulted, refer to educational training and its health aspects, the management of the voice during puberty, and the changes incident thereto, and the probabilities of after ex-

cellence or the reverse if judicious restraints have been wanting. When it is mentioned that opinions upon these and the collateral points incidentally suggested have been elicited from Mdlle Seiler, Sir F. Gore Ouseley, Mr J. B. Welch, Dr Stainer, Mr E. H. Turpin, Mr Joseph Maas, Mr Handel Gear, Dr Longhurst, Sir Robert Stewart, Mr W. H. Cummings, Mr Edward Lloyd, Miss Macirone, Miss Mary Davies, Mdlle Antoinette Sterling, Mdlle Lemmens-Sherrington, and a host of others, the practical value of the treatise will at once recommend itself to the attentive consideration of all parents and instructors in the vocal art.

*The Art of Waltzing.* By Edward Scott. (Hart & Co., 22, Paternoster Row.) We have Mr Scott's assertion that among all the numerous works on dancing none have technically explained the Waltz. He has deemed it his duty to supply the deficiency, and in the pretty little book before us, no bigger in dimension than befits the waistcoat pocket, instructs us in the mysteries of this fascinating exercise. It is probable that any one studying the diagram which illustrates the text, and mastering the A's and B's which underlie the gyratory outline, would achieve a preliminary knowledge which a short measure of academy practice would ripen into the desired perfection. Mr Scott does not confine himself to the elucidation of the laws which govern the waltz as a refined and graceful art, but expatiates largely upon the etiquette and polite necessities of the ball-room, and especially instructs the uninitiated how they should behave under the restraints of inexperience and timidity. The advice given is no doubt profitably intended, and ought to produce useful fruit. We trust it may, for Mr Scott writes eloquently and with all the enthusiasm proper to a high priest of the Terpsichorean Temple. Though the waltz, be it observed, is the chief *raison d'être* of the book, Mr Scott does not hesitate to include in it definitions of the quadrilles, polkas, mazurkas, and the like, which still find favour in modern assemblies.—H.

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WAIFS.

MR W. H. HOLMES.—We regret to announce the death of Mr William Henry Holmes, the *Doyen* of the Royal Academy of Music. He passed away tranquilly on Thursday afternoon, in presence of Mr G. W. Hammond, his son-in-law.

Scalisi will be the new manager of the Teatro Apollo, Rome.

The composer Catalani is in Venice, where he may stay some time.

The Teatro Niccolini, Florence, will shortly open with von Flotow's *Ombre*.

The project of erecting a new theatre at Alicante, Spain, has been abandoned.

Franz Suppé's next operatic novelty will be produced in Hamburg.

Edmund Kretschmer is working at a new opera to be entitled *Schön Rothraut*.

César Thompson, violinist, of Liège, lately gave a successful concert in Milan.

Masini was exceedingly successful in *Les Huguenots* at the Teatro San Carlo, Naples.

The Italian Opera Company of Buenos Ayres have arrived safely at their destination.

Gayarre in Ch. Gounod's *Faust* is said to have somewhat disappointed the Seville public.

A new literary and theatrical periodical, the *Rassegna Artistica*, has been published at Parma.

A new artistico-musical paper, *La Crónica Musical*, will appear next month at Buenos Ayres.

Franz Liszt's new composition, *Das Königslied*, has been performed with much applause at Pesth.

Mdlle Judic is engaged for five performances next June at the Teatro de la Zarzuela, Madrid.

Mdlle Durand, the American *prima donna*, has cancelled her engagement for Rio de Janeiro.

The Brothers Corti have been accepted as managers of the Milan Scala for a term of three years.

Eduard Strauss with his Vienna Orchestra is giving a series of concerts at Kroll's Theater, Berlin.

Alamanno Morelli has been created a Knight of the Order of the Redeemer by the King of Portugal.

M. Verdhurt has engaged Mdlle Van Zandt to sing next season at the Théâtre de la Monnaie, Brussels.

The operatic season at the Theatre Royal, Potsdam, was inaugurated with a performance of *Il Trovatore*.

A committee has already been formed at Wiesbaden with the object of erecting a monument to Franz Abt.

The last Popular Concert this season in Brussels will take place at the Théâtre de la Monnaie on the 3rd of May.

Theodor Thomas will give in San Francisco a series of concerts with Mdmes Materna, Fursch-Madi, and Juch.

Mdme Adelina Patti is said to have stated that after her return to Europe she shall never sing again in America.

Bianca Blume, the well-known *prima donna*, has settled at Buenos Ayres, where she has opened a School of Singing.

Among the works performed next winter at the Théâtre de la Monnaie, Brussels, will be Mozart's *Così fan Tutte*.

There is some talk of an Italian operatic season, under the direction of MM. Corti and Bellande, in Paris next winter.

The season at the Théâtre Royal, Liège, was brought to a close with a performance of Théodore Dubois' *Aben-Hamel*.

The operetta, *Pfingsten in Florenz*, has not proved more successful in Leipzig than in Vienna, where it was first produced.

Vittoria Potentini is engaged at the Théâtre Royal, Antwerp, for the seven months of the International Exhibition season.

Maurice Devries, the baritone, and brother of Fidès-Devries, is engaged for next season at the Teatro San Carlos, Lisbon.

Anton Rubinstein will write an oratorio for next year's Leeds Musical Festival, and conduct the first performance himself.

A French actor, Victor Driessens, died recently of apoplexy on the stage during a performance of *Une Cause célèbre* at Antwerp.

The Municipality of Givet have decided on erecting in the principal Square a statue to Méhul, who was born in the town.

At the instance of the Spanish Ambassador in Constantinople, the performance of Carlo Gomez' opera, *Salvator Rosa*, has been forbidden there.

Like Naples, Buenos Ayres now boasts of a lady conductor; her name is Eva Carlanay, and she wields the *bâton* at the Pasatiempo Concerts.

The capital of the Choral and Orchestral Fund at the German National Theatre, Prague, now amounts to 31,824 florins 62 kreutzers.

King Alfonso has created M. Massart a Knight and promoted Joseph Joachim to the rank of a Commander of the Order of Carlos III.

Mdlle Belce, from the Grand-Ducal Theatre, Carlsruhe, will, on the 2nd May, commence a short engagement at the Imperial Operahouse, Vienna.

Mdlle Brandt and Anton Schott were to give three "Song Recitals" at Steinway Hall, New York, towards the end of the present month.

For the benefit of the baritone, Battistini, Donizetti's *Maria di Rohan* was performed at the Teatro Real, Madrid, for the first time these 17 years.

According to the New York *Musical Courier*, Miss Cleveland, niece of the new American President, is a distinguished amateur piano virtuosa.

The King of Sweden has conferred the Gold Medal, "Pro Literis et Artibus," on Mdme Agathe Backa Gröndahl, pianist and composer, Christiana.

Mdlle Nevada has been presented by her old school fellows at the Mills Seminary, San Francisco, with a purse of 2,000 dollars in five-dollar gold pieces.

The two girl violinists, Clotilda and Adalaida Milanollo, will shortly start on a concert tour in Germany, commencing at Frankfurt-on-the-Maine.

It is stated that, during his two years' management of the Milan Scala, Angelo Ferrari lost 237,000 liras: 103,000 the first year, and 134,000 the second.

During the first quarter of the present year 14,807 marks, 67 pfennigs were paid as fees to authors and composers at the Royal Operahouse, Berlin.

The 62nd Musical Festival of the Lower Rhine, under the direction of Carl Reinecke and Julius Kniese, will be held at Aix-la-Chapelle on the 24th, 25th, and 26th May.

H. K. Thurbur has taken the New York Academy of Music for three months, commencing the first week in January, 1886. He is trying to secure Mdlle Van Zandt.

It is rumoured that endeavours will be made to secure either Herr Jahn or Hans Richter, in place of the late Dr Damrosch, as conductor of the German Opera, New York.

The celebrated musical critic, Dr Fillipi, had an attack of facial paralysis lately, and it is unfortunately doubtful whether he will ever be able to resume his critical duties.

Herr Richard Schmidt, *Königliche Musik-Director*, has succeeded W. Handberg as conductor of the Berlin Men's Choral Association.

The "Fisk Jubilee Coloured Singers," of the University, Nashville, Tennessee, gave a concert on Monday at Grosvenor House in aid of the Princess Louise Home for Young Girls.

Thursday the 30th inst. has been appointed for the reception of works of art intended for the summer exhibition of the 19th Century Art Society at the Conduit Street galleries.

The new French Ministry has re-established the office of Under Secretary of State for Fine Arts, and appointed to it Edmond Turquet, who once held it before it was abolished.

Mdme Kupfer's engagement at the Imperial Operahouse, Vienna, expires in the autumn, and will not be renewed, the lady intending to devote herself entirely to the Italian lyric stage.

In consequence of the death of Mr Charles Kelly, the husband of Miss Ellen Terry, the musical and dramatic entertainment at the Savoy Club did not take place last Saturday evening.

It is proposed to erect in his birthplace, Pirano (Istria), a monument to Tartini, the celebrated violinist and composer, who was born in the above town in 1692 and died at Padua in 1770.

Mdme Otto-Alvsleben, honorary member of the operatic company at the Theatre Royal, Dresden, celebrated on the 29th of March the 25th anniversary of her first appearance on the lyric stage.

A Committee has been formed in Genoa with the object of placing a bust of the late composer, De Ferari, in the Teatro Carlo Felice, and of erecting a monument to him in the Staglieno Cemetery.

One of the principal attractions of a complimentary concert given at Steinway Hall, New York, to the veteran manager, L. F. Harrison, was the playing of Ovide Musin, the Belgian violinist.

Mr De Pinna is appointed general manager of the Royal Aquarium in place of the late Capt. A. P. Hobson. Mr De Pinna has been one of the principal tenants of the Aquarium ever since its formation.

The well known Thérèse is about to start on an extended tour, in the course of which she will sing at Strassburg, Vienna, Pesth, Bucharest, Constantinople, St Petersburg, Moscow, and Warsaw.

A German version of the *Perseus* of Æschylus, by Professor Köchli, with music for orchestra, solo singers, and male chorus, by the Hereditary Prince of Saxe-Meiningen, has been performed at the Seminary, Rawitsch.

Mr John Thomas (Pencerdd Gwallia), her Majesty's harpist, played at a concert in the Town Hall, Stratford-on-Avon, last Saturday afternoon, in aid of the "Princess of Wales' branch of the National Aid Society."

After a lapse of many years, Bernhard Hopffer's grand opera, *Frühjoh*, first produced in 1871 at the Royal Operahouse, Berlin, has been performed at the Grand Ducal Theatre, Schwerin, and met with a favourable reception.

The public of Bilbao have been called upon to contribute towards building a theatre and a bullring; 670,000 francs have been subscribed for the theatre, but not a tenth part as much for the bullring. This is encouraging.

Within a short time, three artists belonging to the Paris Odéon, and all, by a strange coincidence, named Petit, have come to an untimely end: Elena Petit dying of disease of the chest; Elisa Petit, of peritonitis; and Dica Petit, of aneurism.

Elena Theodorini's benefit at the Teatro Real, Madrid, when the bill included the prologue to *Mefistofele*, the first act of *La Fille du Régiment*, the second of *Linda di Chamounix*, and the fourth of *Gioconda*, drew a most numerous and fashionable audience.

Mdme Miolan Carvalho will take her leave of the public some time next month, probably on the 23rd, at the Paris Trocadero, and, on the 28th of the same month, a benefit will be given in the same place, for Mdme Vaucorbeil, widow of the late manager of the Grand Opera.

SINGING AND EATING.—Miss Clara Louise Kellogg, the celebrated American vocalist, says, that "sweets, highly-spiced food of any kind, and nuts, must be carefully avoided by the singer, and even ice-water is one of the worst things for the throat. It should never be taken just before singing, for it leaves the singer as hoarse as if she had a violent cold. A singer cannot drink, yet the exercise of singing creates a craving for something to moisten the throat. Different singers use different drinks for refreshing the throat according as their experience has taught them. I have found beef tea to be of great service. The singers of the past generation depended a great deal upon sulphur, and so do those of to-day, only they take smaller doses. They take it homoeopathically. Patti, I am told, puts a great deal of dependence upon hepar-sulphur. I use it too, and so do singers who are homoeopaths, and most of them are, for they find that prevention is the best treatment for ailments."



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